CLINTON'S CONVENTION

Are Happy Days Finally Here Again?

By John Taylor

UPSTAIRS, DOWNSTAIRS

The Hot Soap Opera At Hearst Magazines

By Michael Gross

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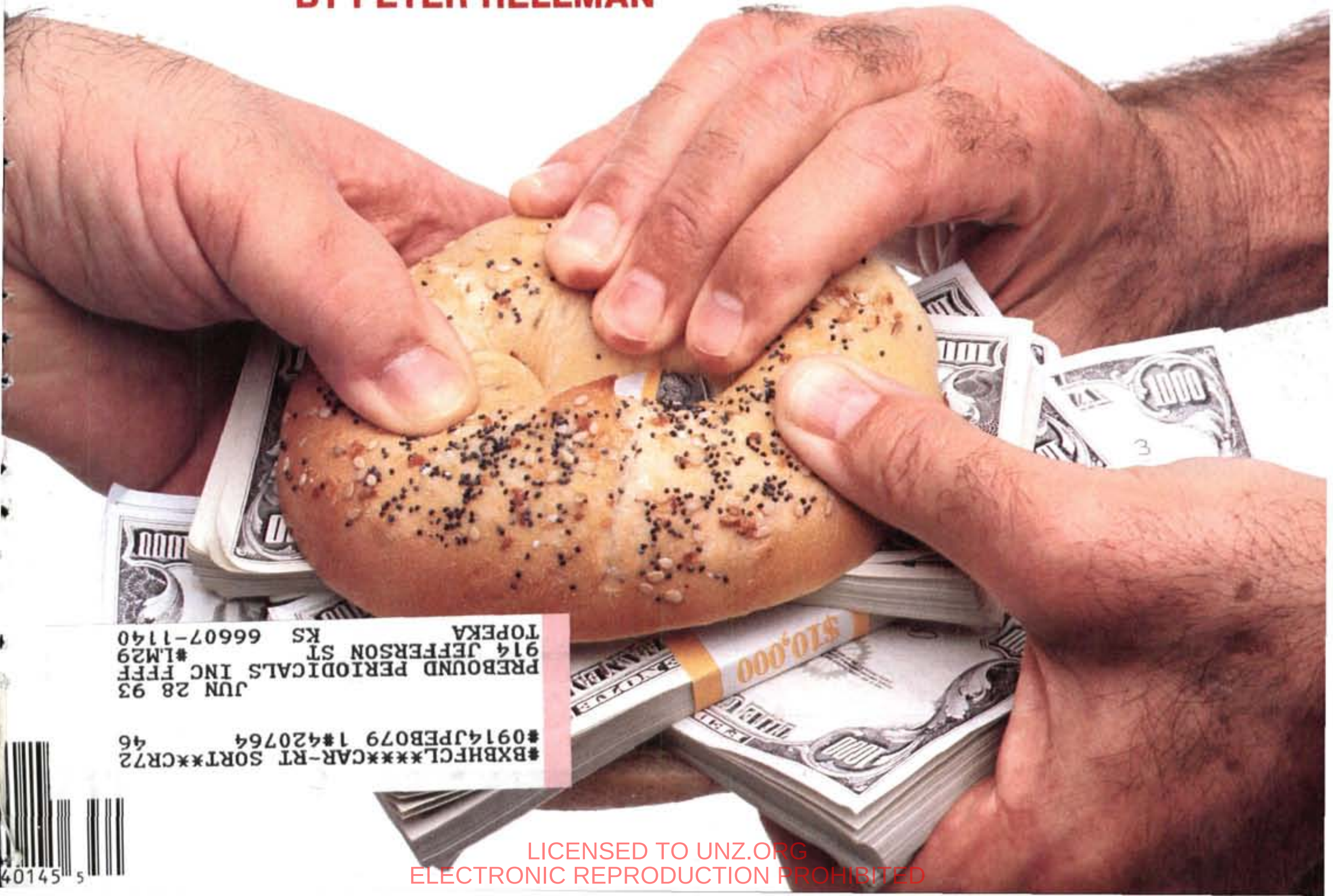
WAR AT ZABAR'S

BY PETER HELLMAN



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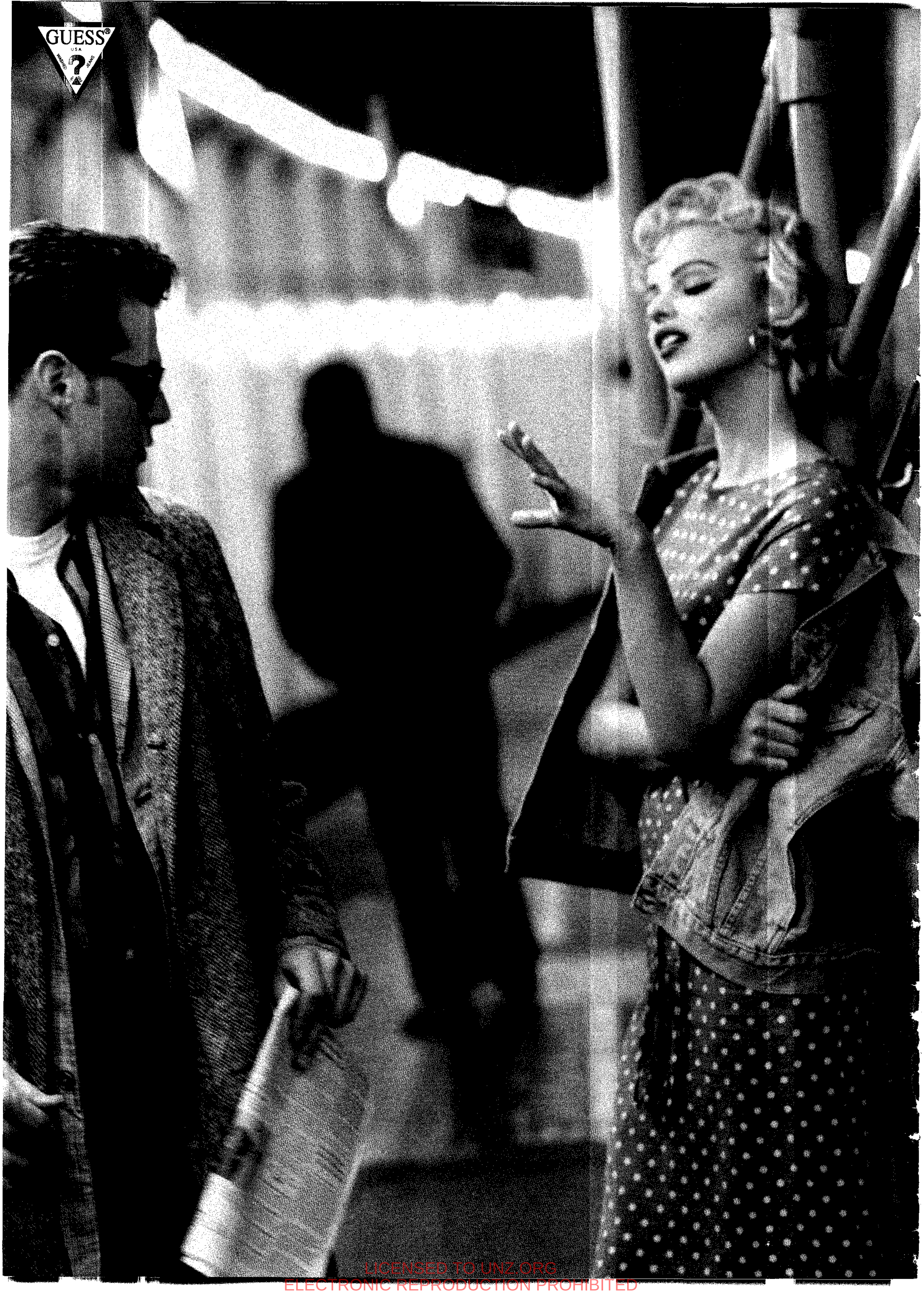

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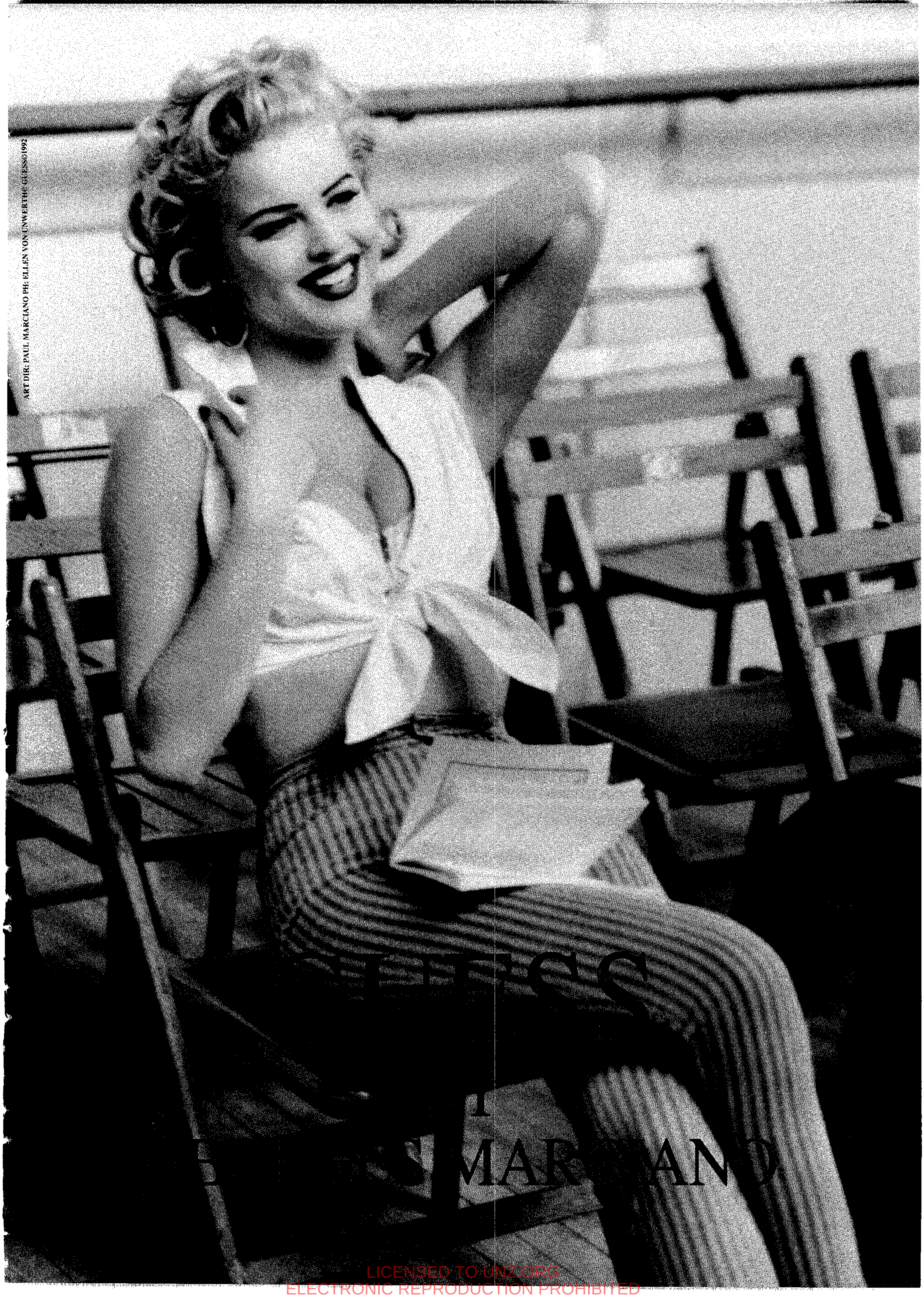
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CONTENTS

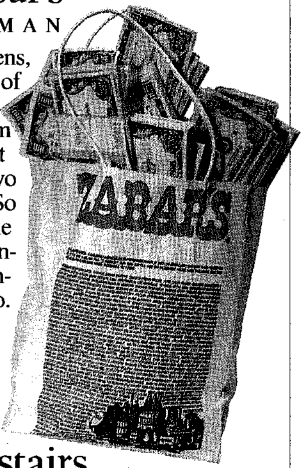
24 Clinton's Convention

BY JOHN TAYLOR

The Democratic Convention was designed to keep the gremlins that have cost the party so many elections in the basement—and, by and large, the effort was a success. With two southern yuppies as running mates, the convention sent a smooth, moderate message while at the same time providing an arena for lacerating George Bush with some corn-pone populism. But political conventions—especially ones held in New York—are seldom free of circus acts and sideshows. And from Al Sharpton to the "fetus man," the Democrats of '92 were no exception. John Taylor reports.

30 The War at Zabar's

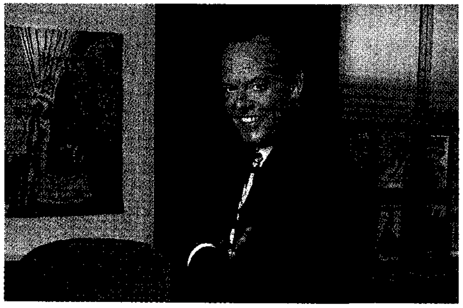
BY PETER HELLMAN



Zabar's, the Grand Central of delicatessens, is at war with itself. Murray Klein, one of three owners, is livid. He wants to retire—and wants his partners to buy him out. Klein would settle for $6 million. But Saul and Stanley Zabar, the other two players, imagine a cheaper farewell. So Klein, 68, filed suit—in state Supreme Court. The store, he contends, would unravel without him. He says Saul and Stanley know this—so they won't let him go. Klein's genius—one part inspiration, another part Cuisinart—built Zabar's into a world attraction. Now, as the family bickers, the Upper West Side wonders: Who's minding the store?

38 Upstairs, Downstairs

BY MICHAEL GROSS



The great magazine dynasties are rocking and rolling. Last week, it was mix and match at Condé Nast. Now the news from Hearst. D. Claeys Bahrenburg (left) is president of the Hearst Corporation's magazine division. Preternaturally tanned, Bahrenburg, 45, decides who runs *Esquire, Redbook,* and the chain's other titles. He hires and fires—sometimes disastrously—rethinking limp glossies. All for the Hearsts, who have their own ideas.

DEPARTMENTS

11
MEDIA

By Edwin Diamond

Notes from the floor: how the media played Madison Square Garden.

16
THE BOTTOM LINE

By Christopher Byron

An environmental dispute in Westchester County becomes a wacky civil RICO suit.

THE ARTS

47
MOVIES

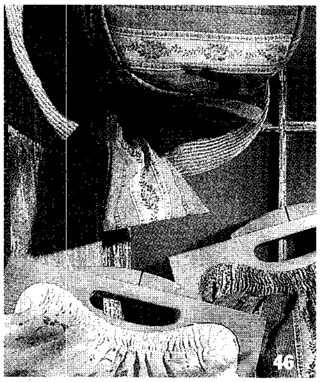
By David Denby

For a neglected little thriller like *One False Move,* it's *noir* or never.

49
BOOKS

By Rhoda Koenig

Hanging out with Huston and Hemingway; Bertrand Russell pushes the envelope.



51
MUSIC

By Peter G. Davis

Sisters are doin' it for themselves: At the Met, The Kirov Opera exhumes *The Fiery Angel*—Prokofiev's take on sex-crazed nuns.

53
THEATER

By John Simon

As You Like It is not likable; *Say It With Music* isn't entirely melodious.

MISCELLANY

Letters 8
Intelligencer, *by Jeannette Walls* 9
Fast Track 20
Hot Line, *by Ruth Gilbert* 23
Best Bets, *by Corky Pollan* 46
Sales & Bargains, *by Leonore Fleischer* 55
***Cue* Listings** 56
New York Competition, *by Mary Ann Madden* 98
London *Times* Crossword 100
***Cue* Crossword,** *by Maura B. Jacobson* 100
Classified
  Town and Country Properties 88
  Entertaining 94
  Strictly Personals 98

Cover: Photograph by

Top-left inset photograph by Richard Sobol/Sipa. Models: Barry Squitieri and Steve DeLuca, from Bookers Inc.

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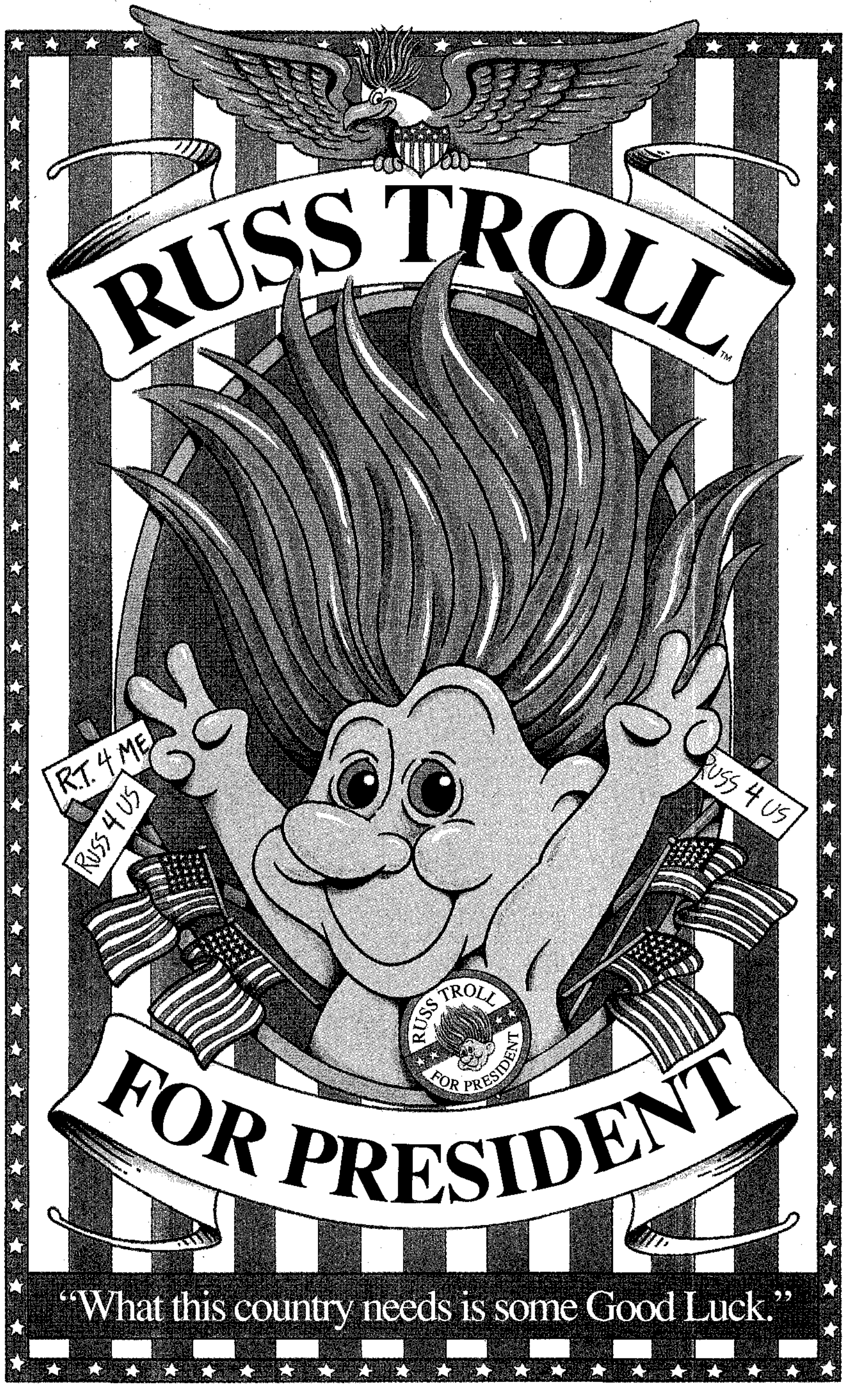

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LETTERS

Summer of '92

I WAS STOPPED IN MY TRACKS YESTERDAY BY the cover of this year's "Summer Pleasures" issue [June 29–July 6]. Breaking away from magazine-rack clutter, the cover is gorgeous. It's sexy yet sweet, fun and funny, hip and retro—it would make a great poster.

Neil Parker
Manhattan

DWIGHT V. GAST'S ARTICLE ON ESOPUS Creek ["Retro Pleasures," June 29–July 6] exposed one of the state's greatest thrill rides. The beauty and excitement of traveling down river rapids in an inner tube is unsurpassed in New York. I should know: I've been "tubing" since I was a boy in the sixties, when I spent my summers in Phoenicia. We would roll our tubes up Route 28 to the portal in Shandaken, ride the river as far as we could, and walk home. The tubing boom has been a boon for the sleepy town of Phoenicia, but it has been a bust for Esopus Creek. The riverbank has been thoughtlessly trampled and littered by the many visitors, and local environmentalists are concerned. All visitors to this beautiful river should respect its fragility.

John D. Jaicks
Manhattan

The Splice of Life

SOMETIMES IT TAKES 25 YEARS OF MARRIAGE for a couple to hit the couch ["He Said, She Said," by Phoebe Hoban, June 15]. But my husband, Joel, and I didn't hit it together. He had a shrink whose idea of therapy was for Joel to tape our private conversations and play them back so we could hear ourselves. He said we'd laugh so hard that our conflicts would evaporate. He was right! We couldn't stop laughing. Neither could our editor at Top of the Mountain Publishing, who listened to the tapes and will publish the transcriptions in a book entitled *Lily & Joel.*

Lily Flom
Queens

PHOEBE HOBAN'S ARTICLE ON COUPLES' therapy is a nice overview of a psychotherapy specialty. Although she referred to it, she failed to explain how one seeking relationship counseling might find a qualified marriage and family therapist. The American Association for Marriage and Family Therapy is a professional organization that grants clinical membership to psychotherapists who meet its rigid requirements. The association maintains a referral hot line at (800) 374-2638.

Ronnie M. Hirsh
Director
Manhattan Counseling
& Psychotherapy Associates
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Am-Bushed

NO ONE IS "PRO-ABORTION," AS JOHN TAYlor stated in "Bushed" [June 8]. What 71 percent of Republicans (not to mention the majority of Americans) support is freedom of *choice.* This is an important distinction that opponents of reproductive freedom often fail to make.

Lori Garelick
Manhattan

Now, Voyeur

I WONDER WHY *New York* CHOSE TO ADORN the story "Sex in the '90s" [by Michael Gross, June 8] with pictures of scantily clad women but not include similar photos of the male anatomy. All I'm asking for is a little equal opportnudity.

Marty Stevens-Heebner
Studio City, Calif.

READING MICHAEL GROSS'S ARTICLE WAS like looking at an exhibit of paintings by Hieronymus Bosch. Aside from the quaint matter of morality, one wonders why such plague-breeding places are tolerated by the Dinkins administration. How many innocent people will be doomed just so these freaks and fools can be allowed to commit suicide on the installment plan?

Thomas J. Mullen Jr.
Flemington, N.J.

IF GAY AND BISEXUAL MEN WANT TO CONTINue to indulge in high-risk sex, why should they expect others in the society to pay for their way of life? Because of the spread of the HIV virus and the resulting diversion of funds to AIDS research, there is less money available for cancer or heart-disease research. Yet, according to Doron Gopstein, "we have to balance health concerns and the requirements of fairness." Is it fair to ask society to pay for the lifestyle of an undisciplined few?

Angela Cairoli
Thornwood, N.Y.

AS HARMLESS AND NONVIOLENT FORMS OF entertainment, striptease and other styles of exotic dancing glamorize the beauty and sexuality of the human body. Stripping wasn't immoral or degrading in 1939, and it isn't today. With a tip of the hat to Minsky and Earl Carroll, Stringfellow's Pure Platinum and other clubs have *upgraded* the establishments in which exotic dancing is presented in New York City. Las Vegas has been way ahead of them with such lavish clubs as the Palomino Club and the Olympic Garden Cabaret.

James Singer
Las Vegas, Nev.

The Hope of Greenwich Village

I COMMEND JOYCE WADLER ON HER EXCELlent two-part feature "My Breast" [April 13–20]. Interestingly, in the time since Wadler's article was published, the National Cancer Institute has launched the first major trial of a drug that could *prevent* the disease in healthy women. Sixteen thousand volunteers at 270 centers throughout the United States and Canada will participate in a double-blind trial to test the drug tamoxifen. This FDA–approved drug has been used for almost twenty years to treat patients with advanced breast cancer. As program director for this study at St. Vincent's Hospital and Medical Center, one of the designated centers, I encourage women at high risk to consider participating in this trial. Women interested in obtaining more information can call 229-WELL.

Marc K. Wallack, M.D.
Chairman
Department of surgery
St. Vincent's Hospital
Manhattan

'Jelly' Beaned

THANK YOU, DINITIA SMITH, FOR THE COMplete skinny on Gregory Hines ["*Jelly* on a Roll," June 8]. Hines and George C. Wolfe have done fine work. But I hardly think that *Jelly's Last Jam* is a "breakthrough." Seems to me that the "character and ambiguities of the African-American experience" have been explored in a Broadway musical. *Raisin*—staged in 1973—was based on the play *A Raisin in the Sun.*

Doris Houser Allen
Cincinnati, Ohio

The Scarlet Laetare

IN EDWIN DIAMOND'S PIECE "IT'S DÉJÀ Vu All Over Again" [June 1], he writes that Senator Daniel Patrick Moynihan received the Laetare Medal, "one of the highest honors the Roman Catholic Church in the U.S. bestows." Actually, it's an honor bestowed by the University of Notre Dame, which is not the same as the Roman Catholic Church (though many do confuse the two). That is precisely why the bestowal of Notre Dame's highest honor on a Catholic politician who is pro-choice is such a tragedy.

Josephine Ryan
Omaha, Neb.

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WE HARDLY KNEW YOU...PIX POCKETS...A KENNEDY TELL-ALL TOME...CO-OP CONVERSION

KERREY RUNS INTO RED VELVET ROPE

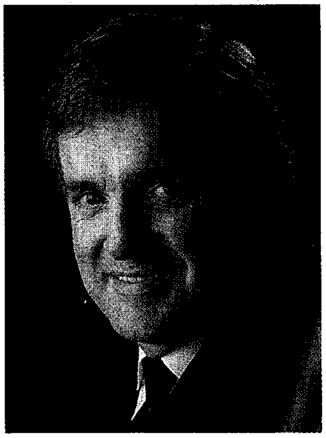
Bob Kerrey's recognition factor isn't as high as it might be. The Nebraska senator, who was in the running to be Bill Clinton's Democratic vice-presidential nominee, almost didn't make it past the ropes and into a party given on his behalf last Monday night at Live Psychic.

The guest of honor arrived at the East 84th Street club in a limousine and headed for the door, says Steven Abrams, one of the owners of Live Psychic. But two doormen stopped him and asked who he was. "This is my party," Kerrey announced, according to Abrams. When the seasoned doormen persisted, he told them, "Bob Kerrey." The doormen then checked the guest list. "Sorry, your name isn't here," they told him. He then said, "No, my name is Senator Bob Kerrey. This is my party." After apologizing, the doormen let Kerrey in.

"Although almost turning away the guest of honor was somewhat embarrassing, we feel our security does an extraordinary job in a city where everybody is somebody," says Abrams.

The slip-up didn't seem to put a damper on Kerrey's mood. "Bob was out on the dance floor until 1:30 A.M.," says party host Michael Rips. "Women lined up to dance with him."

Kerrey didn't return calls.



SENATOR BOB KERREY

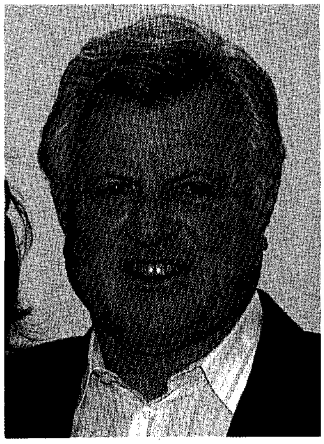
PUTNAM'S SECRET IS OUT: TEDDY BARE

G. P. Putnam's Sons has the city talking about a biography that the company has labeled a "Highly Confidential Project." In its catalogue, the publisher says, "The explosive material in this book will create headline-making news and major publicity throughout the country. Because of the highly confidential and sensitive nature of the subject and contents of the book, no additional information will be disclosed prior to publication."

Publishing insiders have been guessing that the subject is everyone from Clarence Thomas to Katharine Graham, but one high-level Democrat says the tell-all is about freshly married Massachusetts senator Edward Kennedy. The source adds that the author, Rick Burke, was once Kennedy's closest aide. "He went everywhere with him and saw *everything,*" says the insider. "Some people are saying that Kennedy's marriage could help him deflect all the bad press."

But, says the source, the book's credibility is bound to be questioned. In 1981, Burke told police that he had received several threatening letters and phone calls and that someone had shot at him. Burke resigned from Kennedy's staff after admitting that he was behind the incidents. Burke later became president of the Martha Graham Dance Company, and an executive at several small companies. Burke also recently filed for bankruptcy. "He did it just before he got the fat six-figure advance from Putnam," says the source, who claims it's more difficult now for Burke's creditors to collect.

Burke couldn't be reached for comment, and a Putnam spokeswoman wouldn't discuss the book.



SENATOR EDWARD KENNEDY

DID *VANITY FAIR* FILCH FROM VERUSCHKA?

Did Demi Moore borrow Veruschka's suit for *Vanity Fair*'s August cover shot?

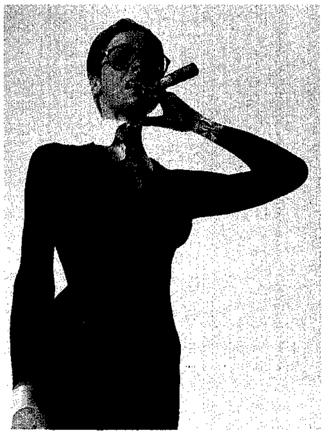
Annie Leibovitz photographed the actress for the magazine in a painted-on man's suit much like the ones that the sixties model Veruschka "wore" in a 1973 series of photographs taken by Holger Trülzsch.

Moore was in Nevada shooting her latest film—titled *Indecent Proposal*—and couldn't be reached, but Allen Eichhorn, one of her press agents, says, "As far as I understand, when the decision was made to do an anniversary cover, Demi had several ideas that she was excited to talk to Annie Leibovitz about. Body painting was one of them."

Maurie Perl, the director of public relations for *Vanity Fair,* says, "I think that Demi was interested in the body painting because this would be something creatively different."

But Alexander Vethers, a New York City artist and friend of Veruschka's, doesn't think it's so creative. "I was astonished [to see the cover], because this was exactly what Veruschka did several years ago."

Leibovitz did not return calls.



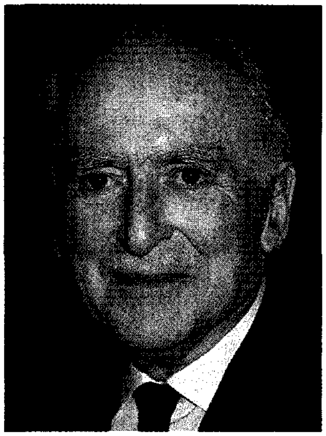
VERUSCHKA

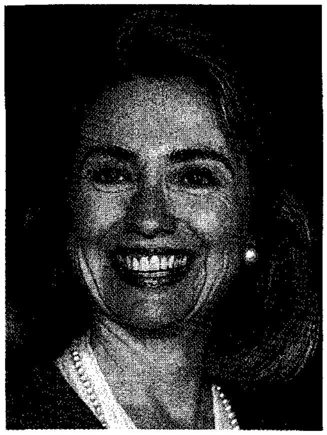
MAG MAN MARKETS U.N. DIGS

Is Alexander Liberman looking to get out from under Si Newhouse? Liberman, the editorial director of Condé Nast, is trying to sell his apartment on the twenty-seventh floor of the United Nations Plaza, at 49th Street and First Avenue. Newhouse, whose family owns Condé Nast, has an apartment directly above Liberman's, on

Photographs: top, John Giordano/Saba; center, Eddie Adams/Sygma; bottom, from *Veruschka, Trans-figurations* by Vera Lehndorff and Holger Trülzsch.

A NYMEX HEX...WHEN IN *R.O.M.E.*...HAIRY TIME FOR HILLARY...NUDE AWAKENING


ALEXANDER LIBERMAN


HILLARY CLINTON

CLAUDIA SCHIFFER

the twenty-eighth floor.

The six-room co-op is on the market for $995,000. Liberman's assistant says he is out of town, and she wouldn't comment. Douglas Elliman, the real-estate company that is showing the apartment, seems eager to move it. "If you are not in the market," says a letter sent out by Elliman, "perhaps you know someone else who would enjoy this unique apartment. Please give us a ring and we will set up a private inspection."

In the photo that accompanies the letter, art critic Barbara Rose's 1981 book *Alexander Liberman* is placed prominently on a coffee table.

HILLARY NEARLY MISSES MOUSSE-MEISTER

Hillary Clinton's new celebrity hairdresser almost didn't make it into the presidential suite. A source says Cristophe—the Beverly Hills hairdresser whose cuts cost $150 to $200 and whose clients have included Dustin Hoffman and Kelly Le Brock—was kept out of Hillary Clinton's room at the Hotel Inter-Continental the other day because he didn't have proper credentials.

"He's the one who gave Hillary that chic new bob," says a source, who notes that the would-be First Lady recently ditched her trademark headband. "But Cristophe doesn't look like your average politico. He's sort of dramatic-looking, with this long hair. Finally, someone from inside rushes up to him and shrieks, 'Oh, Cristophe, she's waiting for you.' "

Reached at his room in the Inter-Continental, Cristophe was reluctant to talk. "I have done this as a favor," he says. "I don't want people to think I'm doing some sort of publicity campaign." He said he'd call back. He didn't.

WILL TB PERK THROUGH THE MERC?

Traders may get more than they bargained for on New York's Mercantile Exchange: A member recently came down with tuberculosis.

An outbreak of TB gave traders a scare last October, and some are worried again. The disease can be spread from "coughing, sneezing, spitting," warns an exchange memo. A source says, "The traders always shout and spit in each other's faces." Lee B. Reichman, the president of the American Lung Association, says, "It would be a possible but unlikely way of spreading the disease. TB is very difficult to spread." The spokeswoman for the exchange says, "We're taking every possible precaution by making testing mandatory for all members of the trading floor and [the] staff."

MOON FOR THE MISBEGOTTEN

Pro-lifer Randall Terry—who orchestrated last week's presentation of an aborted fetus to presidential candidate Bill Clinton—was also on the receiving end of an unwelcome display.

Terry, who heads Operation Rescue, was in town recently for the convention. The activist was mooned and flashed by a group of pro-choice topless dancers from Goldfingers who were driving around the city in a flatbed truck.

"We were going along Seventh Avenue in front of Madison Square Garden when we were stopped by three pro-choice protesters," says Bruce Lynn, a publicity man for Goldfingers. "They said that Randall Terry was in the yellow cab ahead of us. They begged us, they implored us, to 'get him.'

"The girls were already holding these KEEP ABORTION LEGAL signs," Lynn says. "They all ran around the cab and flashed him and mooned him. He was *furious*. He turned completely pale, and a vein in his temple was throbbing. The pro-choice people started cheering us and gave us a thumbs-up sign."

SCHIFFER FURIOUS AT FELDER 'FLACKERY'

Despite reports to the contrary, model Claudia Schiffer is still upset about those unauthorized nude photographs of her.

The Guess?-jeans model had filed a multi-million-dollar suit against an amateur photographer for taking the shots and against *R.O.M.E.*-magazine publisher George Wayne for printing them. Schiffer was close to reaching an out-of-court settlement in which no money would change hands, but she would be given the pictures, the negatives, and a promise that copies of the offending magazine wouldn't be redistributed.

But last month, before the settlement was final, an item about it appeared in the *Daily News,* suggesting the suit had "garner[ed] publicity for [Schiffer's] fashionable career." It also applauded "superlawyer" Raoul Felder, who represented Wayne, for his "behind the scenes" maneuvering. "Claudia hit the roof over that," says a source. "Some people close to Claudia blame Felder's people for leaking the story. She settled with the photographer, but her suit against Felder's client is still pending."

"She was outraged about a photograph that appeared in 400 copies [of one magazine] and got her outrage printed in 400 different papers," says Felder. "It's like Bill Clinton getting mad at the Hoboken *Press* and announcing his anger at the convention."

Photographs: top, Robin Platzer/Twin Images; center, John Giordano/Saba; bottom, Richard Melloul/Sygma.

Media/Edwin Diamond

FLOORED

ARMIES OF THE NIGHT

THE DAY THE DEMOCRATIC CONVENTION opened, anti-abortion demonstrators gathered in front of Madison Square Garden. One of the loonier right-to-lifers cradled what he claimed was a female fetus, aborted in the third trimester, and announced to the TV cameras his intention to present it to Bill Clinton. An argument broke out among the newsies about whether the fetus was real. Reporter David Morrison, who normally covers the Defense Department for the *National Journal,* stepped forward. It felt fake, "like chilled latex," he reported back.

Journalism went to great lengths last week to seek out the news, *any* news. But of the 15,000 or so "media" accredited for the convention, very few could, like Morrison, touch, poke, or otherwise inspect at close hand anything resembling a real story. The Clinton-Gore ticket was set, the party platform worked out weeks before, the fall campaign themes laid down. Only the nightly TV pecking order for the speakers stirred the semblance of a news story: Would Mario get a prime-time slot? (Yes.) Was Jesse really going to be confined to fringe time? (No, but Jimmy Carter and Ted Kennedy were.) How would Jerry Brown be handled? (He was sentenced to ten minutes of C-SPAN fame, shortly after 8 P.M. EDT.)

For the rest, the media were the mess, or a large part of it. Herewith, some notes on other, not-quite-ready-for-prime-time stories.

What Ailes these people?: "I keep hearing that the networks and the newspaper business are suffering and that they're trying to hold down their costs," said Roger Ailes, the political consultant. "I don't know; couldn't they make do with 13,000 people instead of 15,000?"

Ailes missed the point, or part of the point. Some of the media—a rubbery term that included Dan Rather as well as CBS electricians, the New York *Times,* and the tensomethings of the *Children's Express*—were circling the Garden last week for the same reason that Ailes was on hand. It was partying time, if not Democratic Party time. The national conventions may no longer take up policy issues, but there's a lot of lifting of crab claws and white wine.

Republican attack hound Ailes hit the Democrats' A-list parties. His tough, 30-second spots—Dukakis as Snoopy in a tank, polluted Boston Harbor—helped elect George Bush in 1988. Ailes has been mentioned as the media man in charge of Alfonse D'Amato's re-election effort, and Bush may yet call on Ailes to do to Clinton what the ad man did to the last Democratic presidential candidate. Yet there was Ailes at one cocktail hour schmoozing with Geraldine Ferraro, who's hoping to run against D'Amato. Two days later, at a Regency Hotel breakfast, Ailes and Hillary Clinton chatted away. In the background, a Hillary aide carried a sample of chocolate-chip cookies, like the military aide who accompanies the president with the nuclear-code "football."

PARTY ANIMALS: *Roger Ailes with Geraldine Ferraro.*

Next—virtual virtual reality: The Big Three networks' decision to keep the convention out of the prime-time-entertainment schedule gave ABC, CBS, and NBC the *worst* of all worlds. When they tuned in, typically at 10 P.M., the coverage attempted to reprise the past few hours, follow (sort of) the current proceedings, and mix in the floor reporting and factoid-hunting that used to fill the slow spots at past conventions. The result was something like a sportscast that joins the game in the late innings (or last quarter) and yet insists on showing viewers what already happened as if they didn't know the score. Bad as this was, new technology further muddled the picture. Using matte-screen techniques like those favored by filmmakers such as George Lucas and Steven Spielberg, TV producers now have the ability to graft the talking head of Dan or Tom or Peter onto, say, a live shot of the convention floor or Seventh Avenue and make it seem that the anchors are there, in the frame.

Press interviewing press interviewing. . . : Just how desperate were the convention journalists for fresh copy? Tabitha Soren, podium correspondent for MTV, got some modest ink the week before the convention opened. As Soren rehearsed her camera angles and did lighting checks in the Garden, reporters from the *Larry King Show, Entertainment Tonight, ABC Prime-time Live,* and Comedy Central came by to interview her. Later, the Washington *Post* and *U.S. News & World Report* showed up. All this media attention for a 24-year-old covering her first convention. But then, maybe her preparation was appropriate: As a college sophomore, Soren wrote copy for the V.J.'s of *Headbangers Ball.*

Which side are you on?: Nomination night, the early-evening network news carried an item out of Ross Perot headquarters in Dallas. Perot, the buzz was, might be considering Bill Moyers as his running mate (this was the hot stuff just twelve hours before Perot pulled out of the race). Later that night, Moyers, in his role as CNN news commentator, analyzed the Democratic ticket he could have ended up running against. But the first through the revolving door of media and politics was Jesse Jackson, who announced on *his* CNN show that yes, he would speak at the convention and endorse the Clinton-Gore ticket.

You are your credentials: A journalist is anyone who claims to be a journalist. Among those with press passes last week were John Sununu for CNN; Bay Buchanan (Pat Buchanan's sister), special correspondent for *Good Morning America;* former Dukakis campaign manager Susan Estrich, listed as a special staff writer for the New York *Observer;* and former Rea-

Photograph courtesy of *U.S. News & World Report.*

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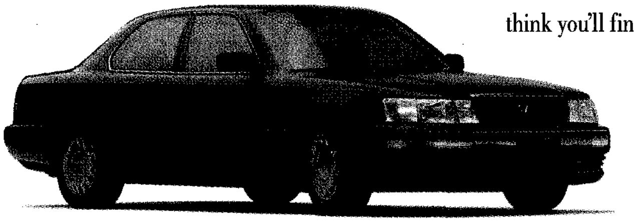

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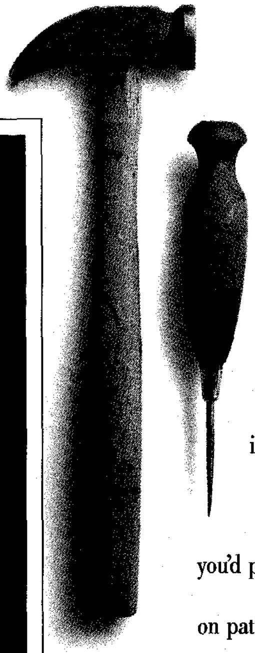

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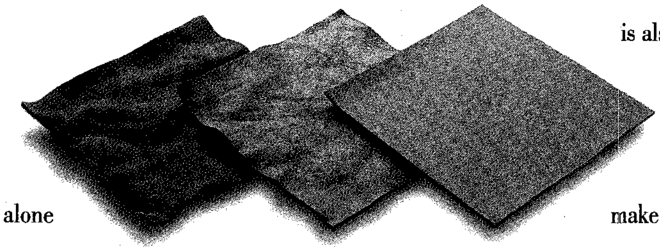

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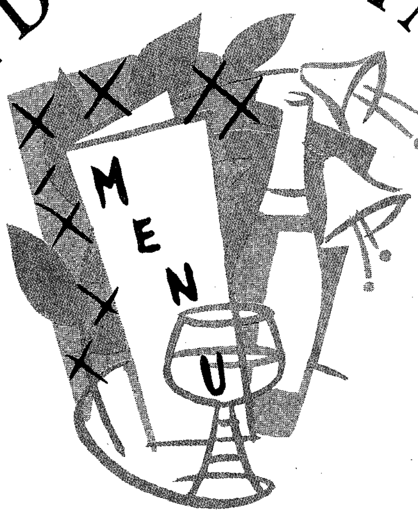

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Illustration by Jeanne Fisher

gan speechwriter Peggy Noonan, working the floor for *Newsweek.* That's the mainstream, so-called. On cable and the late-night shows, the casting was looser: Dr. Ruth Westheimer, correspondent for the Nostalgia Network, a new entry; Buck Henry, podium correspondent, and Al Franken, anchor, for Comedy Central's "Indecision '92" coverage; Larry Bud Melman filing for the David Letterman show; comic Paula Poundstone, floor reporter for the *Tonight Show;* and Jackie Mason for *The Jackie Mason Show.*

High press, low press: The Freedom Forum Media Studies Center held two learned discussions on the press and politics in connection with the convention. Attendance was light for the first session, featuring such heavyweights as NBC News president Michael Gartner. The next day, however, with Larry King on the panel, the room was filled. Quickly, the King panel turned into "Beat the Press." Congresswoman Pat Schroeder and Betty Friedan, among others, trashed the campaign coverage. "It's been the worst ever," said the Los Angeles *Times's* Jack Nelson. "We know Bill Clinton as a caricature only." An exasperated King, the non-journalist, exploded, "I'm the only one defending the media in a room full of media!" King wanted to know why the old way of three channels was better than "the 50 we have today." He never got a straight answer.

The last hurrah: John Chancellor covered his first convention in 1952. He's retiring from NBC next year, and so the Republican Convention in August will be his twentieth and last. Chancellor arrived at the infant NBC News television operation from newspaper work. "I was part of that first generation of TV people, the print journalists who helped invent television news," he remembered last week. He recalled the old days of the fifties and sixties, "when the delegates actually made decisions on their own and when conventions were fun and political—the parties fought their battles in public." At times the fighting engulfed reporters. At the 1964 Republican Convention in San Francisco, when the chairman bellowed the standard "Clear the aisles," a couple of security guards decided to enforce the rule on floor reporter Chancellor ("overachievers," he called them). As Chancellor was hustled away, he signed off with one of the great lines of TV news: "John Chancellor, somewhere in custody."

Last week, during NBC's play-rewind-fast-forward format, Chancellor was a somewhat muted presence. From time to time, he worked in intelligent points and context. The camera caught him in one telling, anachronistic moment: hunched over a tally sheet, jotting down the delegate votes that, on television at least, "put Clinton over the top," as they said in the old days. ▬

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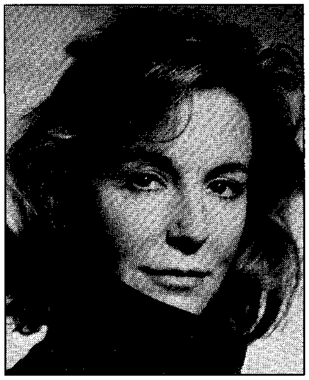

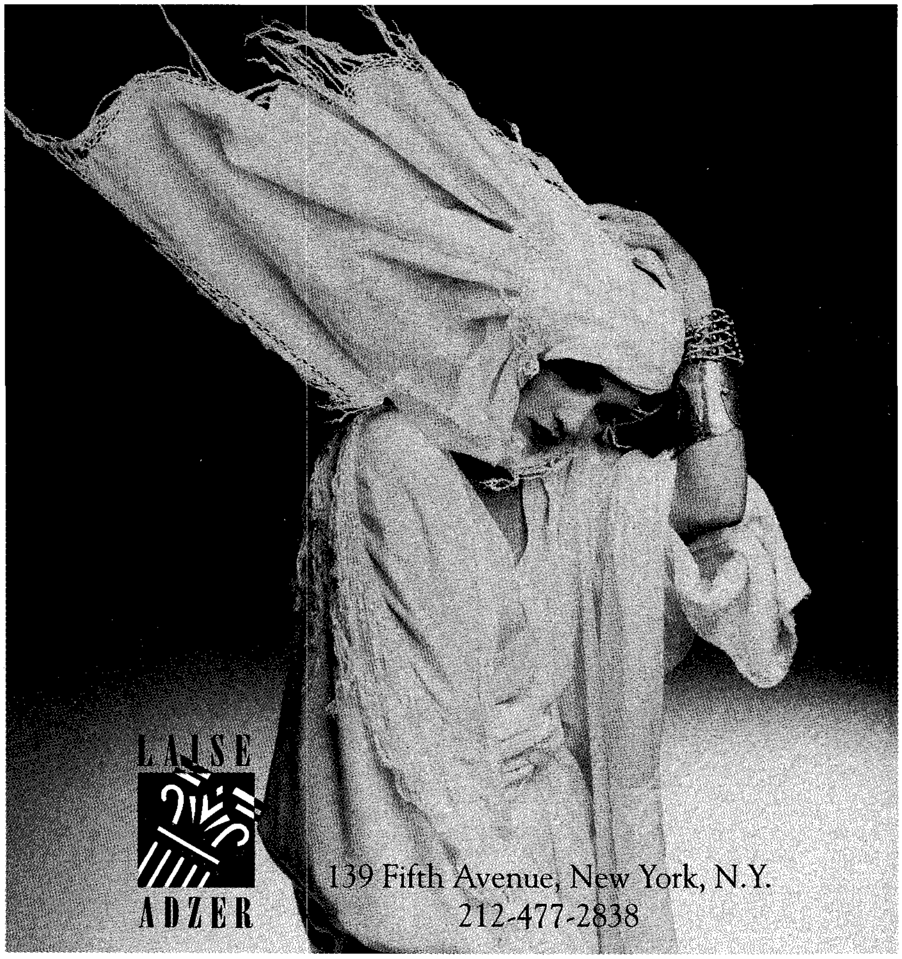
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The Bottom Line/Christopher Byron

TREE-HUGGER MUGGING?

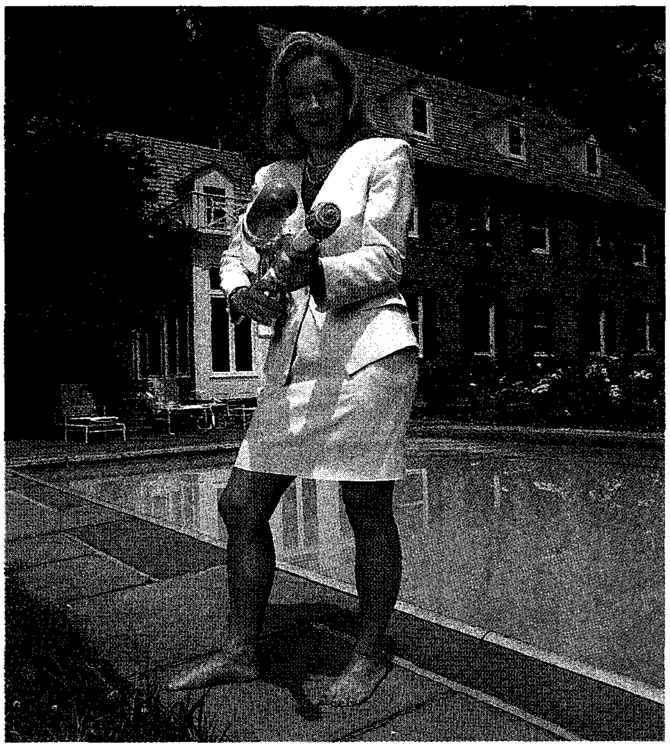
A DEVELOPER STRIKES BACK

MEETINGS OF STRANGERS IN HOTEL ROOMS can sometimes lead to ugly and embarrassing disputes. But rarely do such rendezvous lead to lawsuits charging that one of these strangers is actually a racketeering extortionist in the tradition of John Gotti.

Yet a meeting in a Waldorf Astoria room last autumn has produced just that kind of name-blackening suit. Present were only two people—a Los Angeles businessman named David Paris and a Westchester County social sort and environmental do-gooder named Lelia Wood-Smith. Because of what she allegedly said in that room, Wood-Smith is now being sued as a virtual organized-crime figure under the Draconian provisions of the Racketeer Influenced and Corrupt Organizations Act (RICO).

A less likely racketeer than Lelia Wood-Smith is hard to imagine. The recently separated wife of a prominent Manhattan plastic surgeon, Donald Wood-Smith, she is the voluble daughter of a rich old-line Virginia family. Though she holds a law degree from New York University, she insists that 95 percent of her work—mostly on environmental matters—has been pro bono.

Nonetheless, Wood-Smith's outspoken opposition to a $50-million real-estate-development project in the elegant Westchester County community of Harrison made her the target of a carefully conceived sting operation that eventually lured her to the Waldorf.



SOCIAL SET-TO: *Lelia Wood-Smith defends her good name.*

The origins of the sting go back two years, when a New York real-estate developer, Dennis Frank, paid $50 million for 400 acres of prime undeveloped land in the heart of Harrison. Frank's was the latest of several such efforts to develop the property; all had been defeated by opposition from Harrison's Purchase Environmental Protective Association, Inc. (PEPA), a group of wealthy and politically well connected local residents, some with homes abutting the property.

Yet as Frank now maintains, it eventually came to pass that Wood-Smith, one of the group's most outspoken opponents to the project, began coyly hinting to him that PEPA's opposition could be bought off. Incensed at what he took to be the solicitation of a bribe, Frank says he decided to see if a way could be found to expose Wood-Smith through a sting operation and recruited Paris for the task.

Paris's assignment: to fly in from Los Angeles and worm his way into Wood-Smith's confidence through the ruse that he was buying out Frank's investment. Having laid out the bait, Paris was then to see if he could somehow get Wood-Smith to make the same offer to him that Frank claims she had made to him—on tape.

According to court papers filed in the case, the plot worked as planned. Paris handed Frank the tapes, which he says revealed Wood-Smith as an extortionist and blackmailer.

Extortion is a crime. Yet as the orchestrator of the sting, Frank had no apparent interest in getting Wood-Smith charged with anything. Rather, Wood-Smith and her lawyers say, Frank's plan from the start was simply to smear her name in print and tie her up in a multi-million-dollar lawsuit as he pushed forward with his project, which is currently before local regulatory authorities.

Whatever Frank's motivation, making trouble for Wood-Smith is exactly what he did, hiring a public-relations firm to stir up media interest in the matter even as he filed a $15-million extortion-and-racketeering suit against both Wood-Smith and PEPA.

In a "friend of the court" brief, State Attorney General Robert Abrams has labeled the complaint a "SLAPP suit," in reference to a recently enacted New York State law discouraging "strategic lawsuits against public participation." Two weeks ago, the Wood-Smith and PEPA forces chimed in, filing motions for dismissal of the complaint.

Yet the facts in the case are complex, and much of the evidence is ambiguous. Paris gave an affidavit to Frank's lawyers that included excerpts from the transcripts of his tape-recorded meeting with Wood-Smith. In one passage, Wood-Smith derisively refers to environmentalists as "tree huggers." On the other hand, those who know her say she tends to sprinkle her conversation with glib and sometimes off-color remarks that rarely reflect her true views. In other passages from the tapes, she comes across as much more pro-environment. In still other passages, she appears to be discussing various fee arrangements for her services to Paris.

Wood-Smith says that whole passages of her dialogue have been edited in ways that make it appear she's saying one thing when she's actually saying the opposite. She denies emphatically that she ever solicited a bribe from Paris or anyone else, and she maintains that she viewed Paris's unsolicited offer to hire her as an environmental consultant as legitimate.

"He kept telling me how he represented people who wanted to do an environmentally sound project," says Wood-Smith. "Unfortunately, I believed him."

The full transcripts of the Paris/Wood-Smith tapes are not yet in evidence, mainly because Frank's lawyers don't want them made available yet to the defense. This ploy makes it unlikely that the judge will grant the motion to dismiss. A decision on the matter could take months one way or the other, and according to Wood-Smith, her legal fees already run to more than $150,000. If the case does get to

Photograph by Robin Holland.

trial, she'll be looking at bills far larger than that.

Meanwhile, as the case drags on, more and more people are becoming entangled in its web, having either been named as players in the drama or dragooned by one side or the other into giving affidavits. Such people range from retired Pepsico chairman Donald Kendall to John Mack, the chief operating officer of Wall Street's Morgan Stanley Group Inc., and his wife, Christy, who are both members of PEPA.

Kendall gave an affidavit in support of Wood-Smith's motion. Mack himself is not named as a defendant in the suit. But according to Frank, he, too, solicited a payment to PEPA in apparent return for non-opposition to Frank's development efforts. Mack retorts that the request was legal and proper and uttered openly before nearly a dozen witnesses. According to Mack, the sole purpose for the request had been to see that PEPA got compensated for expenses it had incurred in fighting off a previous effort to develop the parcel. In an affidavit, Frank calls Mack's request an attempt at "out-and-out extortion."

Whatever the merits of the case, the squabble is typical of the war-of-attrition schemes the RICO statute seems to spawn. Passed in 1970 as a way to fight organized crime, the statute gives prosecutors an arsenal of potent weapons in criminal proceedings. But when prosecutors either can't or won't act, the law gives businesspeople the power to proceed on their own with civil remedies.

Both aspects of the law have been abused, but the excesses have been most extreme on the civil side. Civil RICO suits have been filed in matters ranging from sexual-harassment allegations involving a female carpenter's apprentice to a leadership tussle among various factions in a Brooklyn Hasidic community.

A six-year-old congressional effort to reform the law—in part by raising the standards of proof needed to prevail in a suit—is now awaiting action in the House Rules Committee. But the suit by Frank against Wood-Smith and PEPA makes it plain enough that reform is long overdue.

Lelia Wood-Smith may or may not be a racketeering extortionist, but she certainly doesn't look or sound like one. Nor, for that matter, does she seem to need the money that the extortion of Dennis Frank might arguably have brought her. Nonetheless, Frank seems entitled to have his argument presented in court before a jury. But congressional reformers are right in wanting to tighten up the statute. For the standard of proof that Frank should properly have to meet ought to be higher—much higher—than is the case in a normal civil trial. After all, accusing someone publicly of racketeering and extortion is hardly a joke. ■

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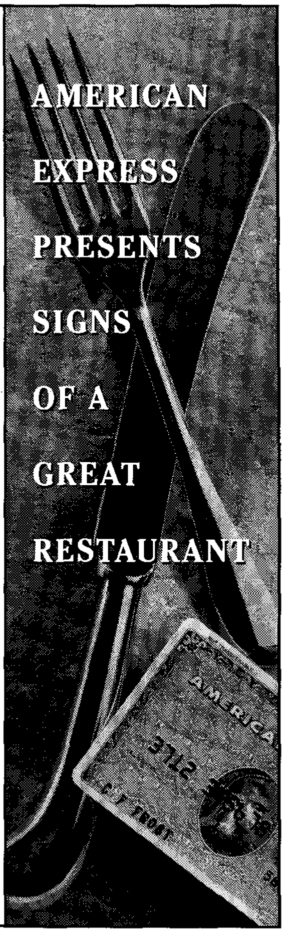

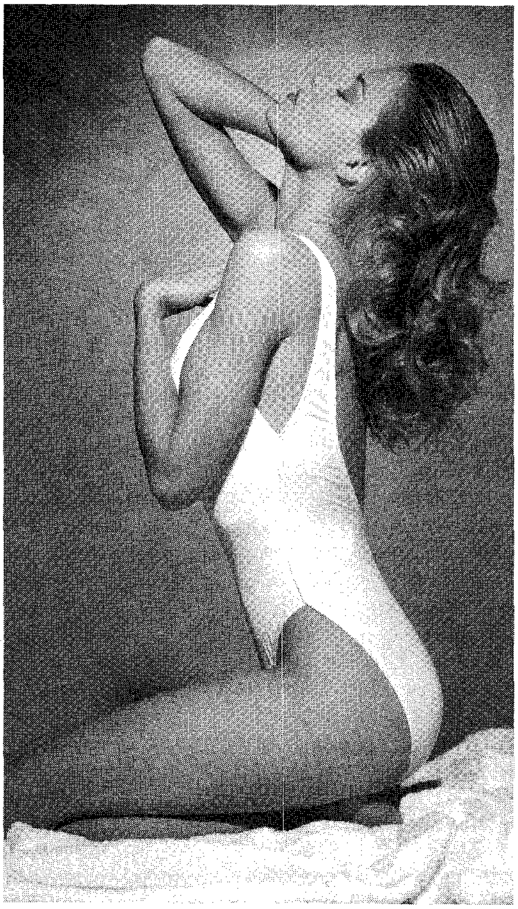

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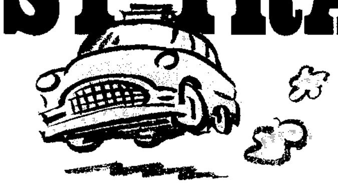
FAST TRACK



EDITED BY CHRIS SMITH

BRIEF LIVES

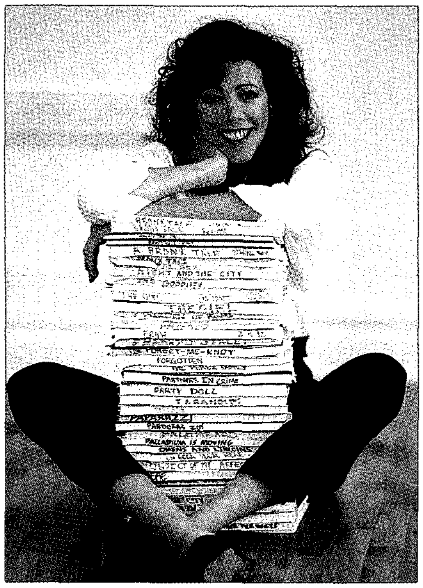
De Niro's Leading Lady

Girl meets movie star. Movie star wants girl to produce his movies. Girl says . . .

No?

Don't get Jane Rosenthal wrong. It's not that she didn't respect Robert De Niro's work when he asked her to build the Tribeca Film Center. It's just that the actor's dream—complete with a restaurant where writers and actors could meet and discuss *ideas*—sounded a little pipey. And besides, she had other things to do.

At 30, Rosenthal was Disney's vice-president for features and television, having already produced 70 made-for-TV movies. The NYU grad had gotten a head start: At nineteen, she was flying around the country doing research for CBS Sports. "Only trouble was," she says, "I wasn't old enough to rent a car." Through her twenties, Rosenthal produced "disease of the week" movies for CBS. Then Martin Scorsese, with whom she'd worked on *The Color of Money,* introduced her to De Niro.



Scripted: Jane Rosenthal.

"Bob and I talked for a long time," she says—about nine months. "See, actors' companies have come and gone. Bob finally said, 'Look, if it doesn't work out, you can always hostess at the Grill.' "

It doesn't look as if that'll be necessary. Rosenthal, 35, has already produced *Thunderheart* and *Night and the City,* the Richard Price drama starring De Niro and Jessica Lange that's due out in October.

Surrounded by movie memorabilia, with her mutts Bix and Muddy flopped near her desk, Rosenthal looks permanently ensconced in her office in the Tribeca Film Center. A favorite screenwriter calls. "A cross between a serial killer and *Home Alone?*" Rosenthal says. "This made you think of me? Okay. Send, send, send."

Between calls, Rosenthal views a scene from *29th Street* to see if it too closely resembles one planned for *A Bronx Tale,* her next film with De Niro. Bonnie Palef, who's directing *Marvin's Room* with Meryl Streep, which Rosenthal is also producing, stops by to talk about offering Johnny Depp a part.

But the project that's closest to Rosenthal's heart is *Tribeca,* an anthology series for the Fox network. The pilot, a sort of *New York Stories* for TV, will star Larry Fishburne, Philip Bosco, and Joe Morton. "Every time I read a newspaper or magazine, I think, Oh, this is a character, this is a story," she says. "Now, with the TV show, it's even worse."

No wonder she hasn't taken a vacation in three years. "My new thing is reading physics. It's like taking a vacation in a way, because it's such a different way of thinking.

"And," Rosenthal says, "I know I can't turn it into a movie."

JOANNA MOLLOY

POLICE BLOTTER

THE PREPPIE PERP

BROOKS BROTHERS CALLED 200 of its customers last week to tell them that alterations had gotten a little out of hand: The suits they'd bought were now being refitted for a pair of thieves.

Seems that on July 10, a delivery truck bearing tailored goods from the Brooks Brothers warehouse in Long Island City was hijacked in Astoria by two white men with guns. The driver wasn't hurt, but the entire $300,000 shipment was lost.

Fred Versaci, the manager of the men's-suits floor at the Madison Avenue store, says that "95 percent of the customers have been understanding." That leaves approximately ten unamused Type-A personalities with an indignity to dine out on.

True to the conservative cut of its cloth, Brooks Brothers is maintaining a stiff upper lip about the affair, saying only that such holdups haven't been a problem in the past. It's a crime straight out of New York mythology, however: In one scene in *GoodFellas,* the mobsters all wear the same-style dress shirt from a boosted delivery.

Brooks Brothers is promising $25 store credits on top of the refunded or credited purchases, and honoring discounts on the use of store credits—most of the heisted pinstripes were bought at 30 or 40 percent reductions during a summer sale that has since ended. This should be a boon to customers who originally picked their purchases from season leftovers, although some may never be able to replace that three-button blue poplin suit they fell in love with and unwittingly left for cuffing.

NATHANIEL WICE

Photograph by Douglas Keeve. Illustration by J.D. King.

SOUNDS

Ann of the Thousand Songs

Raising the standard: Ann Hampton Callaway.

ANN HAMPTON Callaway is a big deal now. But in the late seventies, she sang in a wedding band. In Chicago. "We did 'Beer Barrel Polka,' " she says.

But the gods of lite FM were with her.

Because a year later, just three days after setting foot in New York, she walked into a piano bar. Picture it: 1979. Callaway, fresh from a residential hotel, studied the pianist.

A customer asked him, "Do you know 'Sometimes When We Touch'?"

To his credit, he said no.

Callaway knew maybe twenty songs then. But "Sometimes When We Touch," a nuptial classic, was definitely one of them. "*I* know that song!" she yelled. She tackled the mike, and got a job on the spot.

The bar's gone. But Ann Hampton Callaway is here to stay. Callaway, in her early thirties, has won more cabaret awards than any other performer. She's played the Algonquin, Carnegie Hall, an all-gay cruise to Alaska. She's got her own show at the Supper Club through August. And this week, she gets her own album.

Ann Hampton Callaway (DRG Records) is a mix of lush standards. They are romantic: "How Deep Is the Ocean." They are jazzy: "I've Got the World on a String." Two are her own.

Callaway comes from talent. Back in Chicago, her father is John Callaway, local talk-show host, big-time journalist, and private jazz enthusiast. Her sister, Liz, is a Broadway actress. Her dad had Ann singing scat at three.

Her sound? Hard to define. And that's the idea. She blends a three-octave range with a bracing wit. Callaway does all the standards (she's up to 500), but in smart, brassy updates. She's been compared to the usuals (Streisand, etc.) and hangs out with many of them (Liza's a friend). Her show includes a parody of "Feelings"—as Jennifer Holliday might sing it. It also involves the audience—she writes an "instant song" from words tossed by the crowd.

She began a show last week by joking, "It's convention time, so here are *my* issues." One of the biggest—her last name. "*Of course* I'm not related to Cab," she deadpans. "But I did get to meet him. So I got a picture of us together and put it on a card." It says MERRY CHRISTMAS FROM THE CALLAWAYS.

BOB ICKES

THE SPORTING LIFE

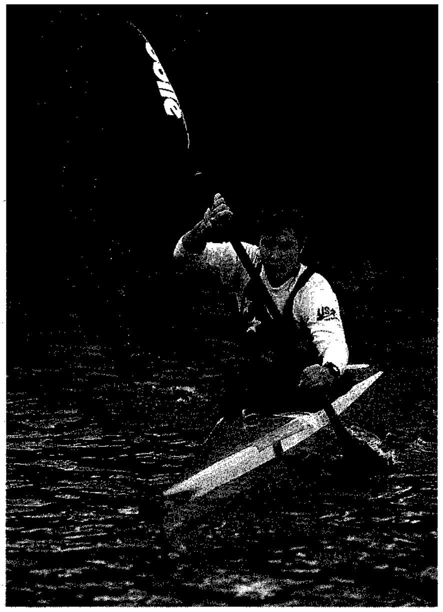
KAYAKING TO BARCELONA

SANDOR BERNHART WAS 25 years old, a national rowing champion at his peak. He was a shoo-in for the Olympics. But this was Budapest, 1952, and the Communists were in power; his father, the mayor of a southern Hungarian city, had opposed the Communist takeover and helped Jews escape the country. So Sandor Bernhart's place in the Hungarian Olympic boat was given to a man he'd easily defeated in the qualifying race.

Forty years later, Alexandra Bernhart Harbold, 27, of Rockaway Beach, Queens, will fulfill her father's Olympic promise. She'll paddle through Barcelona as part of the U.S. four-woman flat-water sprint kayaking team. "Yeah, you could say he nudged me in the direction of sports," Harbold says with a laugh. "He said, 'Get in the boat!' " She was eleven.

Harbold's course to the Olympics hasn't exactly been a straight line. Training in Canarsie's Paerdegat Basin meant paddling through raw sewage. As a teenager, she was teased for lugging around a boat. "Rockaway Beach is a real summer town," she says. "And there I was in Brooklyn, kayaking! I would have preferred to be on the beach."

The bubbly, five-foot-seven Harbold won dozens of youth championships, only to lose interest and quit the sport four times, getting a degree in government from Georgetown along the way. Then she met and married Michael Harbold, a kayaker from Hawaii; he's also on the U.S. Olympic team. "Michael saw the potential in me and said, 'Let's see what we can do.' " Though she hurt her lower back right before the Olympic trials, she charged from way behind to qualify.



Gold mettle: Alexandra Harbold.

Sandor Bernhart, 65, left Hungary in the fifties for Brazil and then New York, where he coached rowing at Fordham. He says his daughter has the right physical tools: powerful shoulder and back muscles, capacious lungs. But the furious two-minute kayaking races, where muscles cramp and burn, require another skill. "You need to know how to suffer," he says. "Half the sport is mental, and she is quite tough." He knows something about toughness: During World War II, he spent seven months in a brutal Russian prison.

Sandor Bernhart will be in the stands in Barcelona, watching Alexandra compete for the U.S. team in the 500-meter event. The favorites? The Germans—and the Hungarians.

C.S.

Photographs: top, Barry Marcus; backdrop by Katalin Kotvics; bottom, Nancie Battaglia.

CIVICS

Driving Ms. Runyon

A 77-YEAR-OLD SOUTHERN white woman in Harlem, Marie Runyon is a progressive, driving Miss Daisy. Her Harlem Restoration Project revives buildings that have been neglected into squalor by the city's most avaricious landlords.

Witness 640 and 644 Riverside Drive, between 141st and 142nd Streets. Last winter, they had no heat, no hot water, no locks on lobby doors, and a twelve-flight climb for seniors and children when the elevators broke. Notorious landlords Tony Morfesis and Alex DiLorenzo were doing only minimal repairs; tenants were on rent strike.

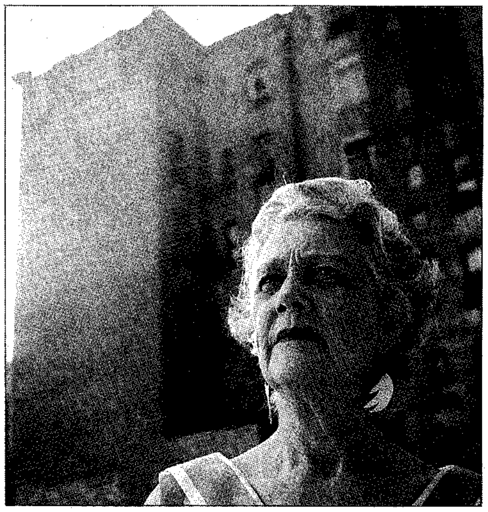
Then a judge chose Runyon as the interim manager for two weeks. "We know Tony Morfesis *reeeal* well," Runyon drawls. "Son of a bitch." Within 24 hours, Runyon's repair crew had one elevator working, and 225 residents had heat and hot water. After two weeks, she had locks on all the doors and had collected $63,000. "People couldn't wait to pay their rent," she says.

Runyon launched the Harlem Restoration Project in 1977. Today, a staff of nineteen manages twelve low-income-housing properties from an office on 125th Street, above the thrift shop that provides much of the group's budget. Control of the apartment buildings has been seized from delinquent landlords; instead of letting the properties get lost in the bureaucracy, the housing court appoints Runyon to run them. "We don't require ten people to sign off before a ceiling gets fixed," she says. The project also benefits from an arrangement with the city probation department: People sentenced to community service do manual labor on Runyon's buildings.

Runyon traces her social conscience to a North Carolina country drive in the twenties, when she was just eight. Dad stopped to offer a black man a ride—if he stood on the running board. "I didn't think that was right," she says. "I guess I've been thinking about that ever since." She came to New York when she was 32 and ran the job gantlet, from copyreader at the New York *Post* to an executive position with the ACLU.

Now she spends her days evicting drug-dealers and rats. Recently, burglars stole computers from the Harlem Restoration offices. "I can't stop, there's so much to be done," Runyon says, undaunted. Con Ed has shut off the power at 640 Riverside Drive again, demanding $10,000. She cajoles Con Ed into turning the power back on for $3,000, but she's got to negotiate something permanent. She grimaces good-naturedly about the bureaucrats: "I have to deal with *those people* now. I don't know about *those people*. . . . " And then she's off.

Russ W. Baker



Fighting the slumlords: Marie Runyon.

MEN AT WORK

ON TOP OF THE WORLD

AT 3 A.M. AND 1,620 FEET above West Street, you can see 40 miles in any direction and still hear the occasional car horn from the streets of TriBeCa below. Here, on a small platform two thirds up and inside the television antenna atop the north tower of the World Trade Center, with the street a third of a mile below, the wind is strong. A little scary; very exhilarating.

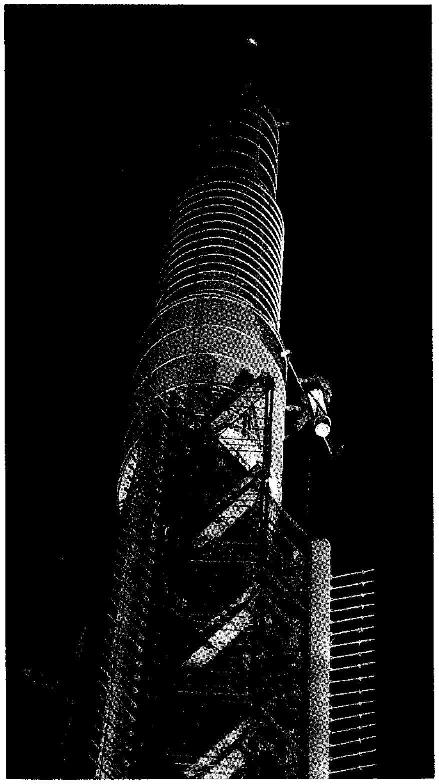
But it's just another working day for four painters from the Port Authority of New York and New Jersey, owner of the World Trade Center. For the next six weeks, from 2 A.M. to 6 A.M., the four will put the first coat of paint in twelve years on the 360-foot antenna (roughly the height of a 35-story building). More typically, the painters can be found hanging off the cables of the bridges connecting the city with New Jersey.

After climbing to the top and checking the safety ropes, foreman Eddie Martin, 42, Willis Pagan, 30, and Dominick Lapadula, 25, watch while Greg Gasnick, 35, drops over the antenna's top with a loud whoop. A glob of white latex paint hits Gasnick in the face. He'll spend the next 90 minutes rappelling down the topmost white section of the antenna, like a mountain climber with a paint roller.

Conditions aren't easy. The half-hour climb up the inside of the antenna takes a narrow, twisting route. "If you're claustrophobic, forget about it," Lapadula says. Weather is extreme: Ice coated the antenna as recently as late April, and strong winds can make it sway by as much as four feet.

But as difficult—and precarious—as it is, the work doesn't always satisfy the painters' urge for heights. Not long ago, each took a turn standing on the tip of the antenna. "It was funny," Pagan says calmly, a spectacular New York sunrise behind him. "I'd like to try mountain-climbing someday, too. But not right after work."

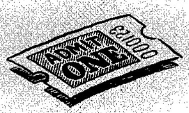
Joe Polidoro



Gasnick paints One World Trade Center.

Photographs: top, Chris Buck; bottom, Steve Winter.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

VIDEOS

EUROPA
ORION

Europa Europa ($79.98): Based on a true story, Agnieszka Holland's wonderful film is about a German Jewish boy who survives, by sheer wit, under the Nazis.

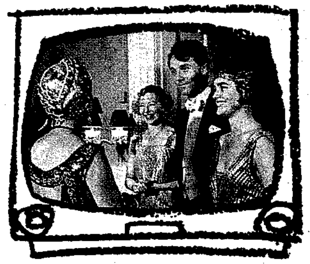
Love Crimes **($92.99): The video of Lizzie Borden's thriller starring Sean Young comes with seven titillating minutes that were cut for the movie's theatrical release.**

MOVIES

Were movies—excuse us, *films*—really better way back when? The Museum of Modern Art is devoting the rest of the summer to a series of greats that had their debuts at the Cannes Film Festival. For information, call 708-9480.

TELEVISION

The House of Eliott: **All right, it's not *Upstairs, Downstairs,* but this twelve-part series is another terribly entertaining melodrama from Jean Marsh and Eileen Atkins. In London during the twenties, two sisters suddenly find themselves penniless after their father dies. (A&E; Sundays; 10 P.M.)**

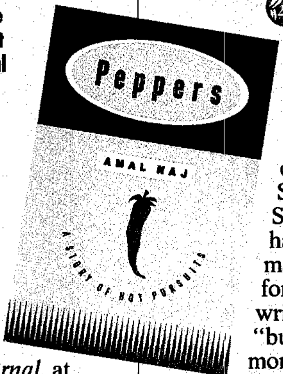


Daughters of the Dust: Shot in the Sea Islands, off Georgia, Julie Dash's film is set in the late nineteenth century. Three black women decide to leave the island where their family has lived for generations. (Channel 13; July 22; 9 P.M.)

ART

"Ansel Adams: The Early Years": The 77 works in this show, organized by Boston's Museum of Fine Arts, include the photographer's earliest pieces from the American Southwest. At the New-York Historical Society.

BOOKS



Peppers, Amal Naj: Subtitled "A Story of Hot Pursuits," this is an investigative, historical, and sociological look, by a reporter for *The Wall Street Journal,* at the culture of hot and spicy. Included is everything from a chapter on the hottest pepper on earth to another about a respiratory doctor in Los Angeles who advocates the use of peppers. (Knopf; $23.)

MUSIC

The eighth annual Jazz in July festival opens with Margaret Whiting singing along with Walt Levinsky and the Great American Swing Band. The whole evening's a salute to the big-band era and to the "Make-Believe Ballroom," which was first broadcast on WNEW. It's an evening of Artie Shaw, Count Basie, and Whiting, once again, singing her signature hits. Yes, including "Moonlight in Vermont." From July 21 through the 30th at the Tisch Center for the Arts of the 92nd Street Y.

SHOPPING

"Lower Sixth Avenue is looking a lot livelier these days thanks to Patricia Field," says Michael Gross. "Field's just-opened outpost for wild style is attracting everyone from Rollerbladers and rappers to transvestites and Blaine Trump." 408 Sixth Avenue, near 8th Street; 777-1451.

TASTINGS

BY ALEXIS BESPALOFF

Widely served during the convention, Clinton Vineyards 1991 Seyval Blanc ($7.50), a crisp, flavorful white from Ben Feder's thirteen-acre vineyard in Dutchess County, in the Hudson River region, will get a favorable vote from any dinner party.

THEATER

Salome: Al Pacino goes right over the top as Herod in Oscar Wilde's camp classic. As for Sheryl Lee's Salome, she "may have been a marvelous corpse for *Twin Peaks,*" writes John Simon, "but for Salome more animation is required." At Circle in the Square through July 29.

ASK GAEL

What's new to eat in the Hamptons?

Though the Honest Diner in Amagansett has yet to hit its rhythm, locals and weekend nabobs are flocking to this new beanery from the creative duo behind much-loved Nick and Toni's. The erratic kitchen notwithstanding, Craig Claiborne raves about the country ham with red-eye gravy and grits. I love the lemon poppy-seed cake.

Steven Richter

FASHION

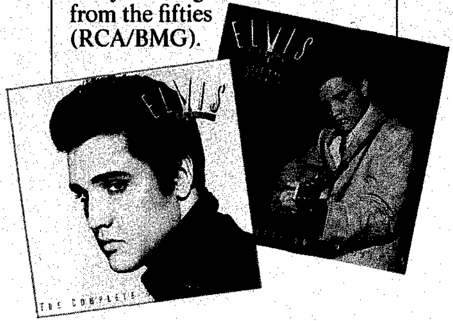
Sleeveless denim shirts from—where else?—the Gap are perfect for keeping you cool but *very* hot. Men's, $36; women's, $30.

Beth Sinclair

RECORDINGS

Brahms Second Piano Concerto, **Alfred Brendel: The pianist blends his velvety touch with that of the Berlin Philharmonic under the masterly Claudio Abbado (Philips).**

Elvis: The Complete 50's Masters: Where to begin? With the slow rendition of "Loving You" or the up-tempo version? This amazing compilation has it all, including interviews and every last original master take from the fifties (RCA/BMG).



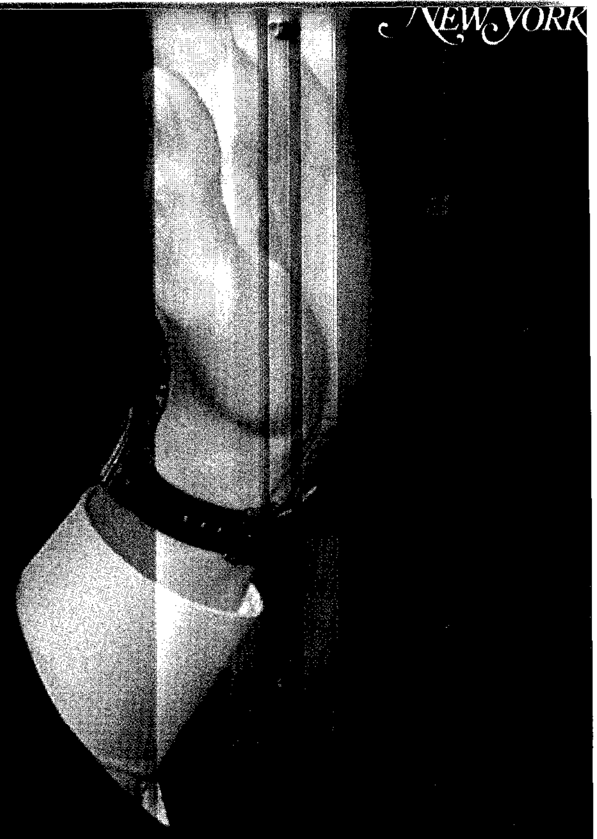
'It's Time for a

Clinton's Defining Moments Redefine the Democrats

BY
JOHN TAYLOR

EXCELLENT CHOREOGRAPHY: CLINTON AND HILLARY ON THE NIGHT OF HIS NOMINATION.

Change'



HARRY THOMASON HAD THE IDEA THE WEEK BEFORE THE convention. The Secret Service and the New York Police Department didn't like it—they worried about the security risks to the candidate. But Thomason and his wife, Linda Bloodworth-Thomason, the Hollywood producers who created the television show *Designing Women* and who are longtime friends of Bill Clinton, thought they could create what they called a "defining moment" for the governor of Arkansas.

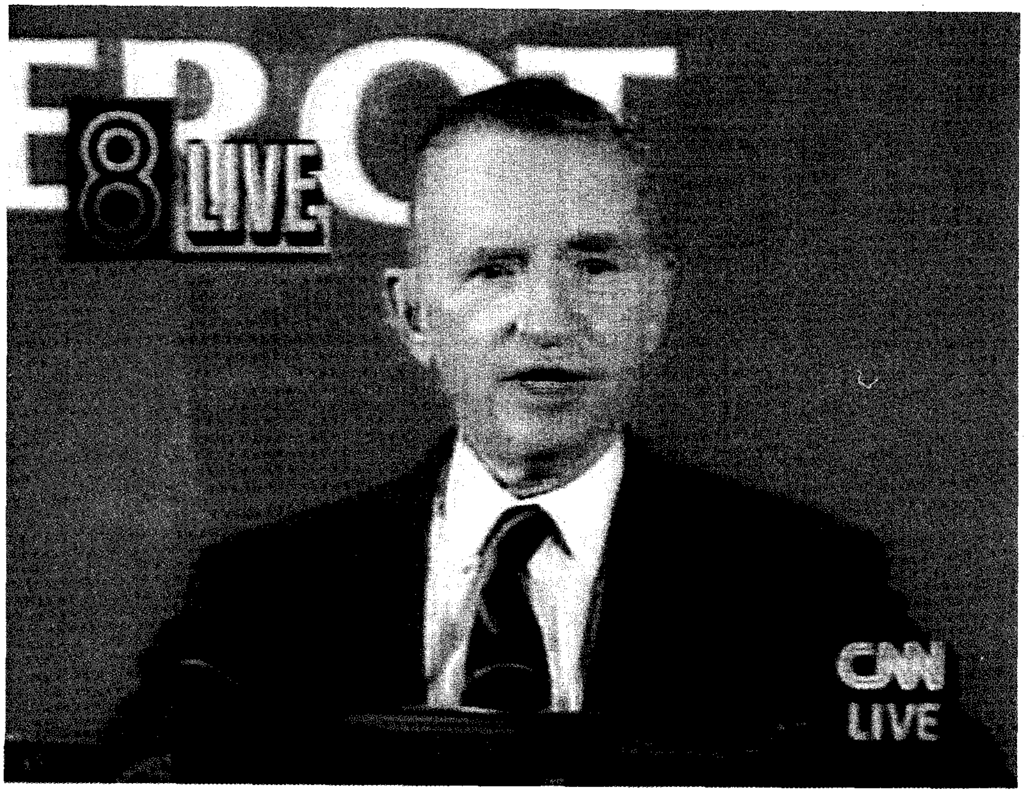
Their idea was that on Wednesday night, after the Ohio delegation put him over the top, Clinton and his wife and daughter should walk from Macy's, where they were to watch the proceedings, over to Madison Square Garden and out onto the convention floor. On Sunday night, the eve of the convention, while the security types were conducting their bomb sweep of the Garden, Thomason and Tom Baer, another Hollywood producer, used two video recorders and stand-ins for the Clintons to tape a dry run of the entire walk.

They gave the candidate a cassette of the dress rehearsal. They also reminded him that the only other Democratic presidential nominee who had violated tradition and appeared on the convention floor prior to his acceptance speech the final night was John F. Kennedy, at the party's 1960 convention, in Los Angeles.

On Wednesday night, Clinton watched the roll call of the states at the Cellar in Macy's with the Arkansas Travelers, a

Sipa.

PHOTOGRAPH BY RICHARD SOBOL



FALSE PROPHET: HE QUIT WITH A COWARDLY EXCUSE.

group of Clinton loyalists that included some of the friends who had flown to New Hampshire to support him when the Gennifer Flowers scandal erupted just weeks before the primary. His staff had not wanted to place a crowd outside Macy's, since that would have tipped people off that something was going on inside. At the same time, campaign aides wanted cheering supporters to provide a backdrop for the walk, since it was to be filmed by the outside pool camera for the evening, ABC's, to which Thomason and Baer had suggested the best camera angles based on their dry run.

So, when Clinton got the requisite number of delegates, he and his wife and daughter left Macy's through the men's-suit department while the Arkansas Travelers rushed out a side door, where signs and placards were waiting for them. Accompanied by these supporters, the Clintons walked down Seventh Avenue and across 33rd Street. At the Garden, they climbed into a bulletproof limousine (the Secret Service had unequivocally ruled out a proposal that a yellow cab be used) for the ride to the convention floor.

The candidate's whips were stationed on the floor, and they had driven into an anticipatory frenzy the young volunteers who had been given special passes just for the night to pack the aisles. "*We want Bill! We want Bill! We want Bill!*" they screamed. The Clintons reached the holding room directly beneath the podium. Another camera had been positioned inside the room pointing toward the doorway out to the floor.

According to the plan, Bill and Hillary paused at the door. There, framed in the doorway at the moment that was supposed to define them as a youthful, fresh, and happy couple, they kissed—and then Clinton plunged out into the Menckenesque circus of shrieking delegates and flapping signs, the spotlight veering wildly over the audiences and the air filled with the blizzard of glittering Mylar that was tumbling from the rafters.

Even Clinton's opponents conceded that the convention was a success. "The Democratic Party has revitalized itself. They've done a wonderful job, in my opinion," Ross Perot said at the news conference announcing his withdrawal from the race the day after Clinton appeared on the convention floor. And indeed, while a number of thumb-suckers never tired of complaining that the convention was a pointless television extravaganza (true on one level but also utterly irrelevant), the event exceeded expectations in providing an image of the party as unified, compassionate, and, above all, energized.

It also introduced Clinton to the voters, fulfilling the central expectation—raised by his staff and magnified through constant repetition by the media—of the convention. "It's time for a change," Clinton, speaking in his pine-paneled New South drawl, told the delegates in a hall that, except when the lights were turned up during the cheering, had a velvety, moonlit glow. Clinton's poignant but not pitiable description of his difficult childhood did enable him to make that central connection with everyone who has experienced hardship. "And I want to say something to every child who is trying to grow up without a father or mother: I know how you feel" was one of his most powerful lines, as was "If the politicians who are lecturing you don't want you to be part of their families, come on and be part of ours."

His deprived childhood gave him a moral foundation for attacking the administration's conservative social rhetoric: "I'm fed up with politicians in Washington lecturing Americans about 'family values.' Our families have values. But our government doesn't."

It was a good speech, a strong speech, an almost perfect speech. His pacing and intonation flawless, Clinton was able to communicate, not only with his language but with his voice, his gestures, his facial expressions, and his eyes, a range of emotions from empathy to humor to rage to scorn. Neither Walter Mondale nor Michael Dukakis, nor Albert Gore, who spoke before Clinton, had ever come close to such a performance, which reached an epiphany of inclusion when Clinton said, "For too long, politicians told most of us that what's wrong with America is the rest of us. *Them.* Them the minorities. Them the liberals. Them, them, them. But there is no them. There's only us."

DESPITE THE WHINING AMONG THE unreconstructed left that Clinton and Gore were turning the party into an organization of closet Republicans, the speeches by Mario Cuomo and Jesse Jackson and Maxine Waters (and even Oliver Stone) demonstrated that the Democrats were still unapologetically the party of the disenfranchised, even the eccentric. "There is hardly a protest group out there that doesn't also have representation *inside* the Democratic Party," said Ron Brown, the party chairman.

Still, it was in many respects a new party, one dominated by a new style, a sort of red clay, coon-hunting, Rhodes-scholar style. Part of this could be read as an effort (now moot) to outflank Ross Perot on folksy authenticity, which accounted for a sizable portion of the Texas billionaire's appeal.

In the days leading up to the convention, both Clinton's and

Gore's southern accents seemed to grow more pronounced. Their conversation became larded with references to pickup trucks and bragging on friends and dogs that won't hunt. During the convention week, Ozark cadences could even be detected in the speech of the new Barbified, Stepford-wived Hillary, who had re-emerged from her period of penance and retooling with off-the-rack versions of Nancy Reagan's bright designer suits, her headbands gone, her bangs brushed to the side in her more mature, conservative new hairdo. When she was with her husband, she adopted a look of serene adoration that rivaled Nancy's.

It is no exaggeration to see the triumph of the Democrats' new southern style—and the concurrent fadeout of the old five o'clock–shadow, industrial-Northeast look—in the way, on Monday night, Georgia governor Zell Miller completely eclipsed the supposed main speaker, Bill Bradley, who had just preceded him, and got the crowd roaring with laughter by saying, in a raspy, hill-country twang that was more Perot than Perot, "If the education [he pronounced it 'ejikayshun'] president gets another term, even our kids won't be able to spell *potato*" and "If the environmental ['nvarnmintl'] president gets another term, the fish he catches off Kennebunkport'll have three eyes [ahhs]."

Also in evidence last week, and also in keeping with the new style, was a pugnaciousness, even ruthlessness, a willingness to fight hard for victory. One of the clearest indications of this came from Jay Rockefeller, the party's finance chairman, who first, after being introduced by Ron Brown on Monday to give the party's financial report, made one of the worst jokes of the convention, saying, "When Ron Brown was growing up, he played with blocks. When I was growing up, I played with a lot of blocks too. Forty-ninth, 50th Street. Madison Avenue."

He paused, evidently expecting that this attempt to defuse populist criticism by making light of the family fortune would have the delegates rolling in the aisles. It didn't happen. Unfazed, Rockefeller went on to brag about the amount of money the party has raised to wage war against the Republicans: "Each year we've raised more money than the comparable cycle before." Rockefeller tossed around phrases like "media-testing operation" and "research shop" and "sophisticated data base." This, he said, would give "ammunition for Bill Clinton and Al Gore" to ferret out "half-truths" about George Bush and Dan Quayle, adding, "We now have the technical sophistication and financial base to meet the Republicans on their own terms."

> *In many respects, it was a new party. The Democrats demonstrated a pugnaciousness, even ruthlessness, a desire to fight hard and win.*

★ ★ ★ ★ ★ ★

THIS NEW STYLE WAS COMPLETELY ABHORRENT TO many in the party's traditional liberal wing. Clinton was criticized for not pleading with Jesse Jackson for an endorsement and for not visiting Washington Heights. Clinton's choice of Gore as a vice-presidential running mate was said to be racially insensitive. By failing to select someone from a largely ethnic urban center, he supposedly made all ethnics feel excluded. Anna Quindlen complained that Clinton's selection of Gore was ageist, to use the politically correct phrase. By choosing someone his own age, she said, he hurt the feelings of older Americans, who would feel excluded from the party.

Among the more strident organs of revanchist liberalism, Clinton's candidacy produced an orgy of revulsion. *The Village Voice* and *The Nation* put out special issues, and Pacifica radio conducted a town-hall forum devoted to Clinton's betrayal of liberalism. It was seriously discussed whether liberals should stay home on November 3 or, to use the phrase that kept cropping up, "hold their noses and vote," because Bill Clinton was so disgraceful, so repugnant, so morally revolting that to cast a ballot for him might cause them to gag.

But there's absolutely no reason to think that because Clinton and Gore are from the South they will neglect the interests of minorities. "The last white guy we had from the South did more for Hispanics than anybody in the White House in a long time," said Anita Perez Furgeson, a second-generation Mexican American and congressional candidate in Ventura, California, referring to Jimmy Carter. "People that think they'll just pull out have to think of the options. The options are terrible."

And anyway, the idea that Clinton, in a single stroke, had turned the party into a cabal of white southern Baptists was simply a delusion. After all, the convention was opened by Alexis Herman, a black woman and the chief executive officer of the 1992 Democratic Convention, who handed the gavel to the black party chairman, Ron Brown, and after the two of them hugged, Brown gaveled the convention open and asked the black congressman Floyd Flake to give the invocation. The speakers on opening night alone included not only blacks and Hispanics but a Japanese American who as a child during World War II spent time in an internment camp.

What the antipathy to Clinton made clear was the extent to which the traditional liberal intelligentsia had long ago stopped considering the Democrats a viable political party in presidential politics and instead begun regarding the party as a sort of secular religion, like Unitarianism or the Society for Ethical Culture. The purpose of elections, according to this view, is not to get into the White House in order to implement social policy but to make symbolic gestures of moral superiority. For such people, there's something odious about actually trying to win an election, about realistically assessing the attitudes of voters and incorporating them into the campaign, much as FDR did when he campaigned for a balanced budget in 1932. Cuomo often seems to feel that squeamishness. "I don't want an empty victory," he said on *Meet the Press* the day before the convention began. "I don't want you to make the mistake of trying to win the election by some strange kind of arithmetic, an addition by subtraction, where you decide, 'If I move away from some people, I gain a lot of other people.' "

This attitude seems such an obvious guarantee of defeat that some of those who would benefit from having a Democrat in the White House wondered if it was part of an insidious strategy. "*The Village Voice* might be part of a Republican plot," said Evito Gonzalez, an ACT UP member from

Logo illustrated by Brian Callanan.

Philadelphia who was wearing a jean jacket with cutoff sleeves and holding up a banner declaring AIDS IS GERM WARFARE BY THE U.S. GOVERNMENT at the AIDS unity rally in Times Square last week. "They don't want us to vote for Clinton, so Bush stays in. There are a lot of agents out there."

DESPITE THE MASSIVE AIDS RALLY AND THE TALK of an anarchists' anti-convention, the single most outrageous act of street theater during the week was the fetal-remains bait-and-switch pulled off by anti-abortion activists. A group of reporters, myself included, had gathered in the Astor Room of the Intercontinental Hotel on Tuesday for the daily 9 A.M. press briefing from George Stephanopoulos. We were drinking coffee and eating Danish, waiting for Clinton's adviser to arrive, when a bearded man with a clerical collar burst into the room. "Operation Rescue presented Governor Clinton with the remains of an aborted child," he announced.

Introducing himself as the Reverend Robert Schenck of Buffalo, he went on to say that the governor had been about to climb into his limousine at 8 A.M. to drive to Central Park for his morning jog when a man named Harley Belew approached him and asked him to autograph a newspaper. Clinton took the man's pen, and then Belew produced from under the newspaper a fetus in the kind of rectangular plastic container people fill with salad at Korean delis. Clinton, he said, threw down the newspaper, got into the car, then got back out of the car and gave Belew back his pen before driving off for his morning's exercise.

Clinton has been making a strong play for the Reagan Democrats. But the real swing vote this year may come from "Clinton Republicans."

★ ★ ★ ★ ★ ★

After the press conference, Schenck reappeared with Harley Belew himself, a slender, bearded fellow in a plaid shirt who said he was a broadcast consultant from Fort Worth, Texas. Behind Belew came a third man, a Reverend Joseph Forman, bearing in his hands on a folded white towel a small olive-colored fetus with skin as thin as Saran Wrap and a pale navel. In one place, the skin was torn.

"It was posthumously maimed," Schenck said.

In one of the most ghastly and ghoulish press frenzies imaginable, camera- and sound men swarmed over Belew and Forman and the fetus, lights blazing, furry microphones flailing. Reporters squirmed to stick their faces between the burly bodies of the tech crews and shoved their microcassette recorders at Belew in one big, jostling rugby scrum. All sorts of questions were fired at him.

Where had the fetus come from? A midwestern pathology lab. How old was it? Seventeen to nineteen weeks. What had Belew said to Clinton?

"I told Governor Clinton, 'This is a victim of choice,' " he said. "He didn't answer me. You can't answer this."

The reverend with the fetus held it as if it were a sacrament, but the whole incident, using a fetus as a gimmick to get media attention, seemed to make a travesty of the reverence the Operation Rescue activists claim to feel for the unborn. It was, in a way, sacrilegious, if you accepted their premise—or at least so it seemed to one female reporter, who asked furiously, "Do you enjoy this?"

"What are you, a reporter or an advocate?" Belew responded angrily.

"Do you enjoy murder?" shouted the Reverend Schenck.

A confrontation seemed about to develop, but at that point a Clinton aide standing near the door called out, "The press bus is leaving. The bus for the Hilton is leaving now. Now! It's leaving now!"

The writhing mass of reporters and camera crews came apart, the glaring lights were turned off, and everyone hurried away to the next event.

KNOWING FULL WELL THAT WITH THE ALL-Star baseball game on CBS, Tuesday would be the night of the convention's lowest Nielsen ratings, the Clinton people front-loaded it with all the voices, themes, and faces that they were obliged to acknowledge but that had become associated with the "old Democratic Party" the voters had rejected. Tuesday, for the most part, could be seen as the Trip to the Waxworks.

There was one extremely significant performance that night, however. It was not Jimmy Carter's speech, in which the ex-president, his *s*'s so slurred it seemed as if he were chewing ball bearings, piously reminded everyone that he and Rosalynn "build a few Habitat houses every year" and that before the Gulf War, Bush had failed to invite Saddam Hussein and the emir of Kuwait to Camp David for a Carterish peace summit. Nor was it Jesse Jackson's speech, which, because the Garden's sound system distorted his loud, preacherly declamation, was for the audience in the hall a river of hoarse and incomprehensible sound, in which the occasionally understood word—"Jews . . . Haitians . . . giant . . . dwarf . . ."—bobbed surreally.

The most important aspect of Tuesday night was the appearance onstage of seven Republican women who had voted for Bush in 1988 but said that because of his anti-abortion position, they were going to vote for Clinton. Claiming that 71 percent of American men and women support the right to choose, their leader, Kathy Taylor, said, "We have not abandoned our party. George Bush has abandoned us."

Clinton, with his choice of Gore, was widely said to be making a play for the Reagan Democrats. But the real swing vote this year may come from a group that could become known as Clinton Republicans—suburbanesque, educated women like Kathy Taylor who believe that a Republican president dedicated to individualism and small government shouldn't allow government to intrude into a woman's decision on abortion.

Such voters—fiscally conservative but socially liberal—were supposed to be prime Perot supporters. But the billionaire's surprise withdrawal revealed the vacuum that was always at the core of his non-campaign. After saying he would seek the presidency because of the grave plight of the country and the overwhelming desire of his supporters that he run in order to change the system, he suddenly pulled out with the preposterous excuse that since he could not win the election outright, it would be thrown into the House of Representatives and two months would pass between the popular election and the House election. This, he said, would be "disruptive to the country."

The truth was that, after exhorting Americans about the need to sacrifice and make difficult decisions, after posturing as the only one in the country with the grit and integrity to balance the budget, and after basking in the adulation of those who believed him, he quit with a cowardly, face-saving excuse the moment his euphoric ascent halted and his credentials and objectives were questioned. He showed no willingness to fight for what he claimed to believe in.

THAT'S THE TICKET: NOW COMES THE HARD PART.

Perot's withdrawal has, once again, changed the electoral calculus. Clinton clearly hopes that Perot has crystallized dissatisfaction with Bush, and that Republican Bush-haters who initially found the Democratic candidate unpalatable and who—acting out, herdlike, their rescue fantasy—turned to Perot when he appeared will now find themselves unable to go back to Bush and instead will be able to stomach the all-new, post-convention Clinton.

But in the end, Perot's withdrawal probably favors Bush, who is no longer an incumbent facing two challengers. With Perot in the race, the president was in danger of becoming embroiled in a vicious personal war with another candidate whose appeal was largely to Republicans and, by dividing that vote, giving Clinton an edge in the South. If Perot had been able to take just Texas and to siphon off a crucial fraction of voters in California and Florida, he could have effectively broken the Republican lock on the Electoral College.

Now Bush can concentrate all the attention-commanding power of the incumbency, the awesome financial resources of the Republican Party, and the unscrupulous viciousness of his negative-campaigning surrogates on a young governor who, despite his gripping acceptance speech, is still a cipher to many Americans.

THE REPUBLICANS ARE NO DOUBT COMFORTED BY the thought that they can now run a conventional campaign attacking the Democrats as tax-and-spend liberals with radically permissive moral values. A preview of that strategy could be seen last week at the Women's National Republican Club. Unwilling to relinquish the news cycle to the Democrats altogether, the White House every day trotted out a couple of members of the administration to lambaste Clinton. Bob Martinez, the red-eyed and somewhat disreputable "drug czar," complained that Clinton's selection of Gore was "another effort to divert people's attention from their policies with symbolism." The events were also sadly lacking in energy and imagination. The old warhorse Vernon Walters, his wattles hanging down to his lapels, observed that Clinton "lacks" foreign-policy experience—but then, as one reporter immediately noted, so did Reagan.

The lamest comment came from Labor Secretary Lynn Martin, who, when asked about the most recent negative campaign tricks by Floyd Brown, replied that George Bush would never condone such practices, no matter how much he benefited from them, because he is such a decent human being. "The core of decency is real," she said, going on to indicate that she herself found negative campaigns of the Willie Horton variety indescribably abhorrent. "To do this literally yucky thing—I don't know what word to use."

But the Republican sideshow had its nasty aspect as well. Bill Kristol, Dan Quayle's chief of staff, showed up one day to denounce Clinton and Gore as closet liberals whose administration would produce "McGovernism with a southern face" because, among other things, they supported the proposal that homosexuals deserved protection under the Civil Rights Act. This ran counter to Quayle's notion that "alternative life-styles" should not be treated as "morally equivalent."

"Does that mean Vice-President Quayle thinks gays are morally inferior?" I asked Kristol after the press conference.

He shrugged. "Well, there are different policy questions, but in a sense, yes."

"What are they supposed to do? Leave the planet? Convert to heterosexuality?"

"That's an interesting question," Kristol said. "I've talked to my homosexual friends about it."

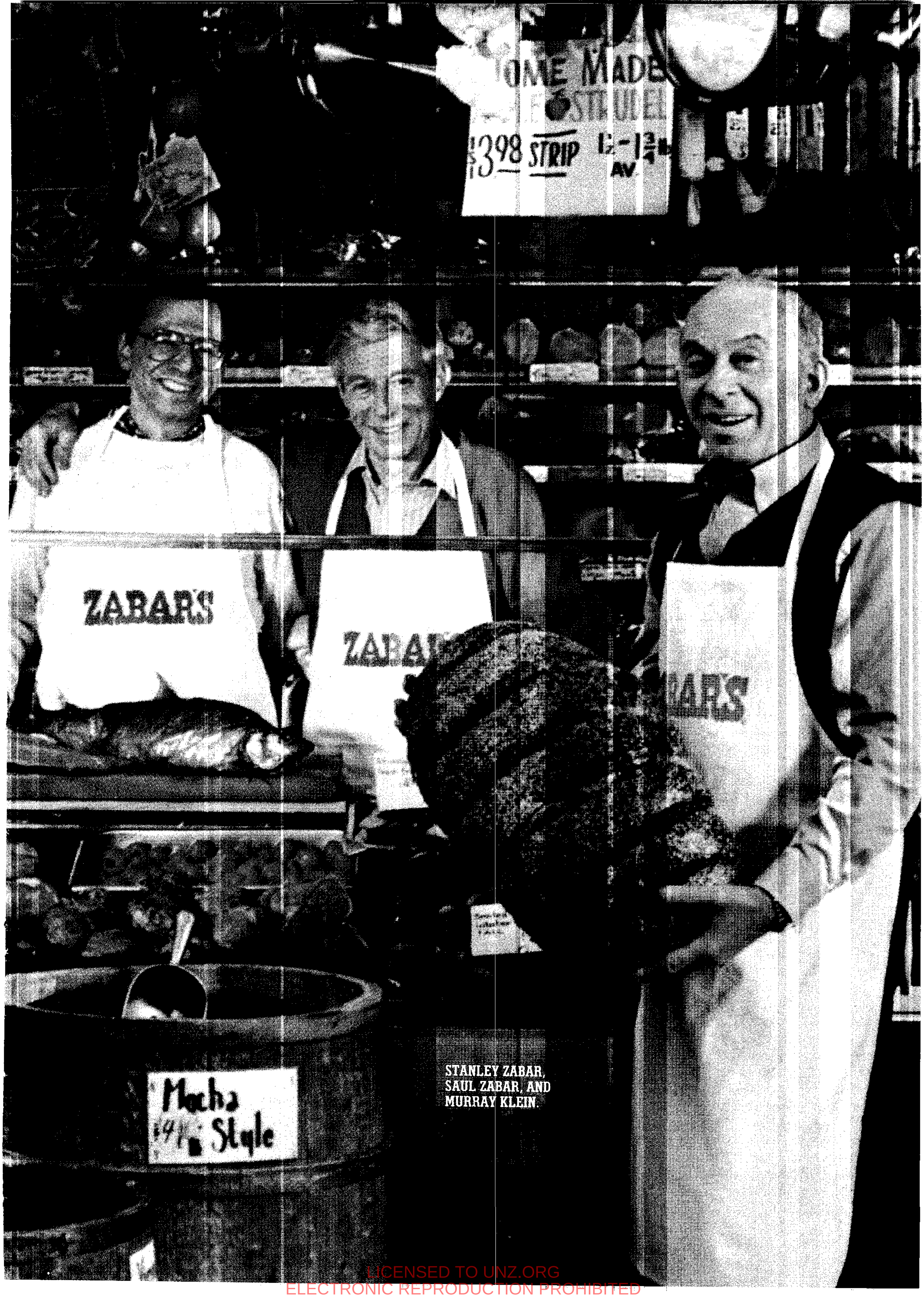
A handful of young men and women from the National Gay & Lesbian Task Force had gotten into the press conference, and they stood up to ask Kristol why the Republicans wouldn't include gays and lesbians under the "big tent" they were trying to construct. Kristol did not answer. The group was encouraged to leave. At the door of the Women's National Republican Club, a young Republican in a gray suit called them "f---ing faggots" and shut the door. That was a pretty accurate indication of the Republican mind-set these days: slamming the door, with a curse, in the face of those who are different. And as the campaign progresses, it will only get nastier. ■

Photograph by Richard Sobol/Sipa.

THE WAR AT ZABAR'S

CAN THREE FEUDING PARTNERS RUIN THE WORLD'S GREATEST DELI? BY PETER HELLMAN MURRAY KLEIN, ONE-THIRD OWNER OF THE CITY'S PREMIER DELICATESSEN, PICKS UP HIS LUNCH IN THE BUSY KITCHEN OF ZABAR'S AT 11:45 ON A WEEKDAY MORNING. IN THIS DOMAIN OF HIS, HE HAS A DIZZYING CHOICE OF DELECTABLES AT HAND. BUT HE ALWAYS EATS THE SAME SIMPLE MEAL—AN EGG WHITE, TUNA IN WATER, CHOPPED VEGETABLES, UNBUTTERED BREAD. A COOK POPS THE YOLK FROM THE EGG AND HANDS WHAT'S LEFT TO KLEIN. HE GULPS IT DOWN IN TWO BITES. THE REST OF HIS LUNCH IS IN A BROWN BAG. JUST BEFORE LEAVING THE KITCHEN, KLEIN STOPS. HIS GREEN EYES NARROW, AND HIS LIPS CURL WITH ANGER. "SAUL ZABAR," HE BELLOWS LIKE A BAILIFF, "IS THE WORLD'S BIGGEST S---." SAUL ALSO OWNS ONE THIRD OF ZABAR'S. NOBODY IN THE KITCHEN MISSES A BEAT. THEY'VE HEARD IT BEFORE. KLEIN MIGHT JUST AS WELL HAVE SHOUTED THE NAME OF HIS THIRD PARTNER, STANLEY ZABAR—AS HE OFTEN HAS. BUT UNLIKE HIS 64-YEAR-OLD BROTHER SAUL, WHO RETURNS TO THE STORE MOST DAYS AFTER HIS ROUNDS WITH BROOKLYN FISH SMOKERS AND COFFEE ROASTERS,

Mocha
95% Style
Zabar's Blend


HOME MADE
STRUDEL
$3.98 STRIP
1½-1¾ lb
AV.
ZABAR'S
ZABAR'S
ZABAR'S
Mocha Style
$4⁹⁹ lb

STANLEY ZABAR, SAUL ZABAR, AND MURRAY KLEIN.

ZABAR'S
WARES FAIR
ZABAR'S
ZABAR'S

59-year-old Stanley has been absent for months. Perhaps he's stayed away out of pique over last winter's forced departure of his son, David, as manager of Zabar's sanctum sanctorum, its smoked-fish counter.

At one time, this command-level combat—by now an actual Thirty Years' War waged under the big orange logo on Broadway near 80th Street—might have been good for Zabar's. It energized the place, sales advancing inexorably—currently to $39 million a year.

The store has earned worldwide cachet, to which the regular presence of busloads of Japanese tourists attests. But this "most rambunctious and chaotic of all delicatessens," as Nora Ephron has called it, is about much more than money or fame. Above all, it's the cultural as well as gastronomic epicenter of the Upper West Side—especially on a Saturday morning. Where else could a meat counterman be overheard telling a customer who is being a little bit noodgy, "Mr. Perlman, I won't tell you how to play the violin, and you won't tell me how to cut salami"?

Even the famous can be in awe of Zabar's. Tony Randall looked at the name tag of Tracey Zabar, David's wife, at a food convention, and said, "You're a legend."

"Oh, no, Mr. Randall," answered Tracey. "You're a legend. I'm just a grocer's wife."

This year, two events have ratcheted up hostilities among the three "grocers" to a dangerous new level. First, Murray Klein did the unthinkable—sued his partners to force them to submit to arbitration over his demand that they buy his share of the business for $6 million or else sell him their shares for $12 million. Then came David's abrupt departure. Of the eight children of the three partners, only he was dedicated to carrying on the business. Who could oust a Zabar? Not even Murray Klein. It took another Zabar—in this case, David's uncle Saul.

BY MOST MEASURES, ZABAR'S hums along normally, generating the retail energy of a Hoover Dam. It sells up to 1,500 pounds of its own coffee per week, 1,400 pounds of Italian Parmesan cheese (Reggiano and Padano), and more smoked fish than any other store in America. Though "appetizing" originally spurred the store's growth, Klein has made it king of housewares as well. Where else can you choose among seven kinds of kitchen peelers? Or eight different garlic presses? Zabar's is the king of the coffee-makers and espresso-makers. Ditto for French copperware, ranging from a three-ounce butter warmer at $4.98 to an 80-quart pot, with a cover that weak wrists couldn't budge, that goes for $1,000. Like everything else in the store, those gargantuan pots actually sell—most recently to a Texas chili-maker and to a Wisconsin woman who will install hers at hearthside to hold kindling.

Yet for all the store's unremitting bustle, sharp eyes do detect problems at Zabar's—not least of which are Murray Klein's. "Zabar's is not good now," he says. "Not at all good." David Liederman, the restaurateur and owner of David's Cookies, who almost bought the store in 1985, puts it bluntly: "Zabar's is running on cruise control." John Howard, the investment banker who nearly brought off the sale, says flatly, "Zabar's just reeks of neglect."

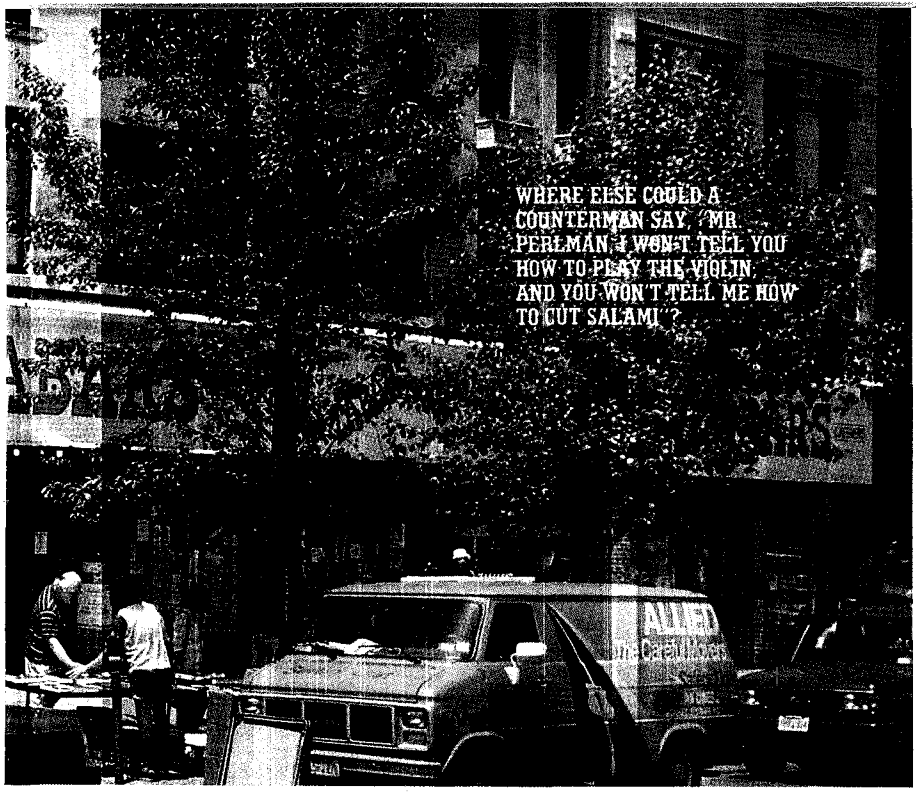
The heart of the problem is that Klein, the undisputed dynamo of Zabar's, wants out. He's said it for years. But now, at 68, he's acting as if he means it. No longer does he open the Zabar's door himself at six o'clock every morning. Nor does he joyously wage price wars with Macy's and Bloomingdale's. Once, he called overseas constantly to haggle over huge troves of merchandise. Now he's just as likely to be on the phone to the London auction houses, bidding on Georg Jensen sterling-silver pieces—a passion that has turned him into a major collector. A copy of *The Antique Trader* lies open on his desk in the front of the store.

One morning not long ago, Klein was nowhere to be found. He'd gone to buy ballet videos for one of his grandchildren, a manager confided. In his heyday, Klein would have sent somebody else on that kind of errand.

Klein's suit, filed in state Supreme Court, claims that his partners are trying to prevent him from retiring "as key man who developed Zabar's from an obscure corner store on the Upper West Side to a thriving New York landmark." Under terms of a partnership agreement signed in 1971, a partner's share can be bought by the others only upon his death or "effective disability"—but for only $3 million, half of what Klein wants. His suit claims that Saul and Stanley are "using their majority control . . . to make sure that he works at Zabar's until the day he dies."

It's not that the Zabar brothers can't afford to buy out Klein for $6 million. It's just that neither they nor anyone else knows how long Zabar's would prosper

Photographs: top, Ted Hardin; opposite, Tohru Nakamura. Illustration by Gary Hallgren.



WHERE ELSE COULD A COUNTERMAN SAY, "MR. PERLMAN, I WON'T TELL YOU HOW TO PLAY THE VIOLIN, AND YOU WON'T TELL ME HOW TO CUT SALAMI"?

if Klein were no longer commanding the floor, endlessly rearranging displays, mingling joviality with gruffness. Saul and Stanley surely don't want to pay $6-million to find out. Klein is sure he knows the answer: If he retires without a suitable replacement, his suit warns, the business "will seriously decline in value." Judge Walter Schackman is expected to rule on Klein's demand for arbitration before summer's end.

WHILE KLEIN ATTENDS marriages of employees and christenings of their infants, he claims in his suit that neither of his partners knows more than a few of their workers well—200 in all, most of them of Hispanic, Russian, or Asian origin. And while the two Zabars take issue, in their own court papers, with Klein's demand for arbitration over his wish to be bought out, they don't dispute his flair for merchandising.

With Klein, flair follows function. When he ran out of room for housewares in the store's original cramped space, for example, he started hanging pots, pans, towels, even braids of garlic from the ceiling. Though born of necessity, the "hanging bazaar" was an innovation that was copied everywhere. When housewares moved upstairs in 1978, leaving the main floor mostly for edibles, Klein made sure that the stairway was in the rear. "It's like a narcotic, smelling the cheese and the coffee and the salamis as shoppers make their way back," points out John Howard. "By the time they get upstairs to housewares, they're primed to buy." But only if the price is right.

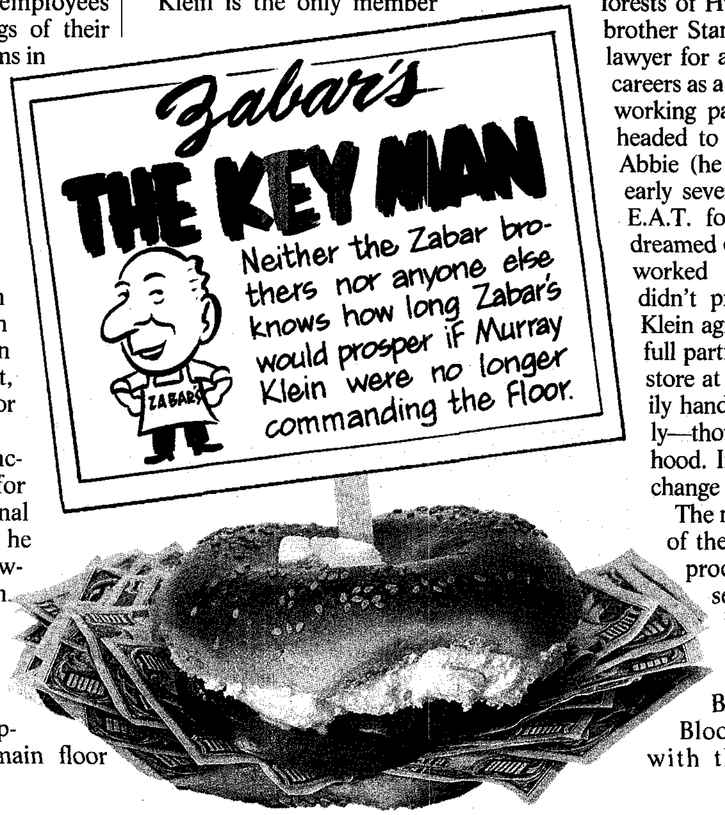
"[Klein is] one of the few guys who have a feel for what will sell," says Stanley Schwalb, a wholesaler of kitchenware. "And he passes on what he does well to the consumer."

Klein is the only member of his Ukrainian-born family to have survived the Holocaust. He remembers winter dawns in a Russian labor camp where, as an emaciated teenager, he'd wake up in an open trench covered with the frozen urine of the men stuffed in with him. By struggle he survived. By struggle he continues to live—even now, as an aging multimillionaire, when he could walk away from Zabar's and live in luxury. In retirement, he'd still collect his one-third share of profits along with his pension—to say nothing of Social Security benefits. Steve Hart, senior manager at the store, remembers hearing a longtime friend of Klein's pleading with him to retire now and "stop letting this thing eat him up." But the anger that consumes him also fuels him. "I have to work every day," he says. "Nobody makes me do it. I just have to."

KLEIN ARRIVED IN NEW YORK IN 1950, direct from a displaced-persons' camp in Italy. He was then 26 years old. He was hired as a delivery boy for the five grocery stores along Broadway owned by Louis Zabar. That same year, the elder Zabar died of cancer at the age of 49. His portrait, hanging in the store's cluttered upstairs office, shows a stocky, restless-looking man. The youngest of his three sons, Eli, is said to take after him the most. Klein calls the founding Zabar a "tyrant." He seems surprised when the term is also applied to him.

After seven years at Zabar's, Klein struck out on his own, starting a housewares store a few doors away. In 1955, he'd married Edith Bronner, a refugee like himself, who as a teenager had lived as a partisan in the forests of Hungary. In the sixties, middle brother Stanley Zabar was working as a lawyer for a midtown firm. Eli had brief careers as a teacher and as a builder while working part-time at Zabar's. Then he headed to the East Side with his wife, Abbie (he has since remarried), in the early seventies to start the high-priced E.A.T. food shop. Only Saul, who'd dreamed of being a doctor or a farmer, worked full-time as a "grocer." It didn't prosper. By the time Murray Klein agreed to return to Zabar's as a full partner, in 1962, only the current store at 80th Street remained in family hands. Its reputation grew steadily—though not beyond the neighborhood. In 1975, Murray Klein would change that situation dramatically.

The most desirable new appliance of the day was the Cuisinart food processor. It didn't yet have any serious rivals, and its price was strictly maintained at $190 by Cuisinart—until Klein discounted it to $149. Brashly, Klein taped up a Bloomingdale's advertisement with the higher price crossed

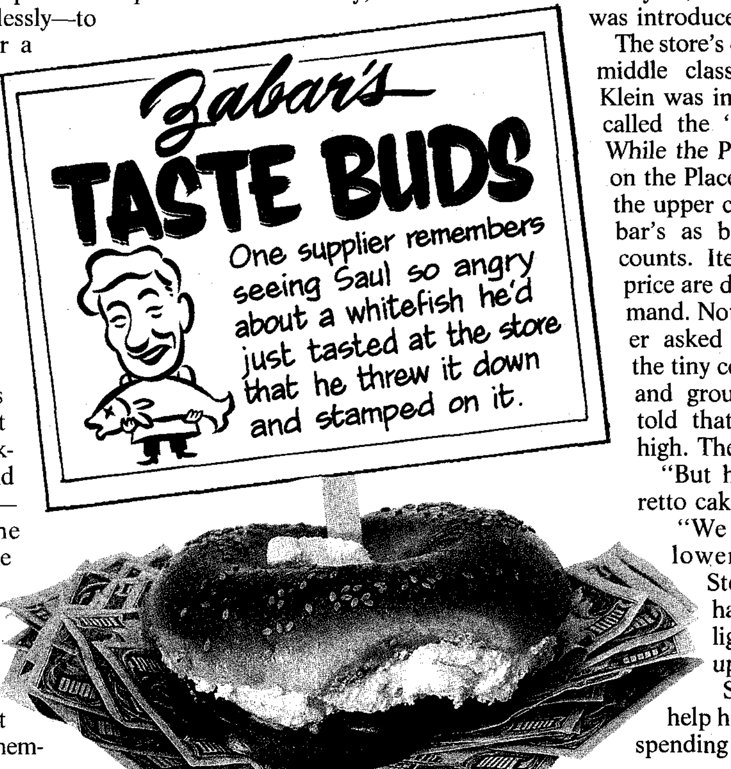

Zabar's
THE KEY MAN
Neither the Zabar brothers nor anyone else knows how long Zabar's would prosper if Murray Klein were no longer commanding the floor.
ZABAR'S

out. Cuisinart stopped selling to Zabar's.

With speed and stealth, Klein assembled a nationwide network of small retailers who ordered Cuisinarts and resold them to him at a small profit. Only when Klein's stash of Cuisinarts reached 200 did he announce, on *New York*'s "Sales & Bargains" page, that he was selling Cuisinarts at $135—$14 less than he'd charged before Cuisinart had cut off Zabar's. All 200 sold out in a single day, and Klein gave rain checks for 966 more. It's hard to believe Klein's claim that he didn't lose money in the battle of the Cuisinarts. But it's indisputable that the publicity for Zabar's was priceless.

Still, Klein still wasn't satisfied. After Stanley Zabar read about a Yonkers auto-parts dealer who had won a price-fixing suit against Ford, Zabar's sued Cuisinart in federal court for restraint of trade. The store was represented by the lawyer from the Yonkers case—a loyal customer of Zabar's. The case was settled out of court when Cuisinart agreed to sell to Zabar's free of price controls. (By then, competition from other food processors had achieved the same result.)

Klein's next opponent was Macy's. Determined to draw a higher class of customer to its new gourmet zone, Marketplace in the Cellar—and maybe lure away Zabar's customers—Macy's cut the prices of smoked salmon, Swiss chocolate, and even, at Christmas season, Beluga caviar. The store got its wish, at least for a while. The fashionable set came to West 34th Street. Even David Rockefeller stood in line to buy caviar. But Klein cut prices as well, and managed through a clever and memorable publicity campaign to bring new customers into the store. In the heat of the Battle of the Beluga, the price of caviar was driven down relentlessly—to $120 from more than $200 for a fourteen-ounce tin. "We were handing over a $50 bill for every pound we sold," says a former Macy's employee.


Zabar's
TASTE BUDS
One supplier remembers seeing Saul so angry about a whitefish he'd just tasted at the store that he threw it down and stamped on it.

WHILE KLEIN kept a high profile on the cluttered floor of Zabar's, Saul Zabar was rarely seen. That's because he spent his days in Brooklyn, poking sides of salmon and slurping samples of black coffee—and personally supervising the roasting of those that he chose. He still does it. Saul is legendarily finicky. He may reject all fish smoked in weather that's too damp or too dry. Even when he's accepted an order, he may reject it upon retasting it after it reaches Zabar's. One supplier remembers seeing Saul so angry about a whitefish he'd just retasted after its arrival at the store that he threw it down and stamped on it.

Despite Saul's demands, suppliers don't walk away. It's not only the store's big buying power that keeps them coming back. It's the firm's practice of paying its bills in seven days—rare promptness that engenders great tolerance for whatever Saul wants. For years, Klein bought imported smoked fish while Saul handled domestic smokings. Unlike Saul, Klein expected the importer to check quality. Only when a customer complained about imported fish would Klein taste it himself. A few years ago, Saul complained to Klein that he wasn't being attentive enough to quality. "Then you buy the fish," Klein told his partner and walked away. Now Saul's dominion over the fish counter is total. According to Klein's suit, since Saul started managing the fish counter, "this business has declined substantially."

Stanley Zabar has been least involved in the store over the years. David Liederman jokes that "he wouldn't know the difference between a side of salmon and a gorilla." That's not really fair. It was Stanley who created the prepared-foods counter at the rear of the store sixteen years ago. Saul wisely kept away. "If I'm looking over your shoulder, you won't be able to do anything," he told Stanley. From lemon-garlic chicken to lobster bisque, from soy-marinated loin of pork to giant barbecued shrimp, the counter generates about $6.5-million per year in revenue. Murray Klein, on principle, claims never to have tasted a single item from the department that Stanley created.

Real estate is to Stanley what lox is to Saul—his passion. He's bought property up and down Broadway, both for the partnership and independently: apartment buildings, a parking garage, commercial buildings such as the one leased to Kiddie City at 79th Street. In the late sixties, Stanley acquired the site of the former Schrafft's restaurant two blocks north of the current store. With the popularity of Zabar's already on the rise, the store urgently needed larger quarters. But, as usual, the partners couldn't agree on how to make the move. The entire block front is now under renovation, about to become prime retail space that Zabar's controls. Zabar's itself has stayed put, expanding as adjoining stores become available. Even that's been stormy. The former restaurant just to the north of Zabar's was used for storage for five years after Zabar's bought it because the partners could not agree on how to enlarge the store. In 1990, it finally became home to Zabar's more than 50 varieties of bread, ranging from traditional bialys made by Kossar's bakery on the Lower East Side to vanguard sourdough-Cheddar rolls made by Soutine on the Upper West Side.

LIKE MOST UNIQUE INSTITUTIONS, Zabar's is hard to analyze. When Sam Cohen, 40 years a fish cutter, says to a pretty young customer, "Come, let me help you, *mein tchotchkela,*" you know this store's roots go deep. But half the countermen are now Chinese. And Zabar's has always flouted Jewish tradition by being open on Rosh Hashanah and even Yom Kippur. It's thought of as a chic store. Yet the displays are helter-skelter, and the old-time design of the Zabar's shopping bag (1.5 million go out the door each year) hasn't been changed since it was introduced in the fifties.

The store's clientele is middle- to upper middle class, yet value comes first. Klein was insulted when his store was called the "Fauchon of Manhattan." While the Parisian delicacy emporium on the Place de la Madeleine caters to the upper classes, Klein thinks of Zabar's as being for everyone. Value counts. Items that rise too high in price are dropped—even if still in demand. Not long ago, when a customer asked for Lazzaroni's amaretti, the tiny cookies made from almonds and ground apricot pits, she was told that the price had gone too high. The store had dropped them.

"But how will I make my amaretto cake?" she bleated.

"We have the Ferrara brand at a lower price," said manager Steve Hart. "But you won't have their wrapping paper to light a match and watch it go up like a helicopter."

Sometimes, Klein can't help himself if he sees a customer spending too much. "Don't buy that knife," he yelled at a man standing in line with a $40 German chef's knife. The $3.98 model, Klein insisted, was just as good. But Klein's obsession with value doesn't interfere with profits. An ingenious merchant, he'll surely make more by selling crateloads of $3.98 knives than he ever could on the $40 model.

AT MURRAY KLEIN'S URGING, his partners agreed to put Zabar's up for sale in 1985. Or so it seemed. Store sales, then $24 million, had tripled in a decade. Net profit was close to $4 million. John Howard, an investment banker at Bear, Stearns & Company whose father had done carpentry at Zabar's, shopped it around. For the right buyer, it had the allure of a winning sports franchise. That buyer turned out to be David Liederman. The price of $26.5-million for the store and five separate properties owned by the three men was to be financed by junk bonds offered by Drexel Burnham. The deal had the personal imprimatur of Michael Milken. Liederman had big plans for Zabar's, including "doing a whole line of Zabar's branded products à la Paul Newman."

The closing was held in an Olympic Tower law office in May 1985. The three partners, Liederman recalls, weren't talking to one another, as usual. Saul was munching snacks nervously. The contract was "the size of a phone book." All went smoothly until the last fifteen minutes—"when everyone was starting to feel a little giddy." Then Stanley brought up the question of the partners' store discounts.

" 'What do you get?' " Liederman remembers asking.

" 'Forty percent.' "

" 'What do you spend in a year?' "

" 'About $10,000.' "

" 'Fine. You can go right on charging $10,000 per year."

But that ceiling wasn't fine with Stanley Zabar. Liederman says that he insisted on unlimited charges at the same 40 percent discount. Liederman envisioned a scary scenario: After the two-year noncompete period specified by the contract ended, any of the sellers could open a store across the street from Zabar's. Then they'd march in anytime and buy unlimited food and merchandise for their own store at 40 percent off. " 'Stanley, you're blowing the deal,' " Liederman remembers saying. "And then the room cleared out. A deal that took a year to put together was screwed in less than fifteen minutes."

The truth is that neither Stanley nor Saul really wanted to sell Zabar's. Deep in his heart, perhaps even Klein couldn't bear to do it. Without it, what distinction would they have? As John Howard says, "Liederman was the first person ever to attempt the hostile takeover of a private company."

Now that the eighties are gone, it may be too late to find an outside buyer willing to pay an acceptable price for Zabar's.

Despite their disagreements, all three partners maintain the same indifference to the great wealth that accumulates as Zabar's cash registers ring for them. Each still lives within a few blocks of Zabar's. Saul rode a secondhand bicycle to and from work until it was stolen from the sidewalk in front of the store—but only because he'd refused to invest in a secure lock. Clothes mean little to the men. "In this family," says a family member, "the rule is, if you buy a sweater, put it under the bed for a year or two and kick it around before you wear it."

Continuity at Zabar's seemed assured ten years ago when David, a graduate of the Rochester Institute of Technology, started working at the store's cheese counter. While one of his sisters became an art dealer and the other a doctor, he seemed most comfortable wearing a counterman's apron. Shy, good-natured, with tousled hair, he was easy to miss. But

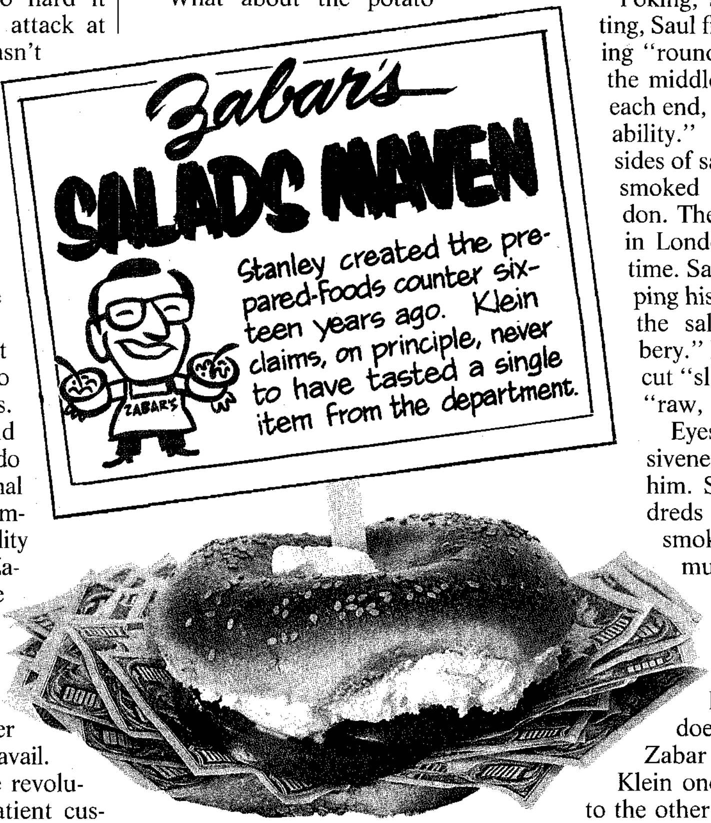
SKILLED SLICERS IN THE FABLED FISH DEPARTMENT CAN MAKE MORE THAN $60,000.

Photographs: top, Ted Hardin; opposite, Tohru Nakamura. Illustration by Gary Hallgren.

he did represent the family's future. Eight years ago, Saul took on his nephew as an apprentice in the fish and coffee businesses. "It was like learning the violin from the greatest master in the world," says Tracey Zabar. But great masters aren't known for being easy on their students. Last January, David took off his apron for the last time.

"My husband was supposed to be 80 years old and die in the store," says Tracey. "But he was working so hard it looked like he'd have a heart attack at 40." Long hours in the store wasn't the problem. Neither was working on all major holidays. What did grind David down was predawn calls and visits to the smoked-fish houses, which traditionally open at 4 A.M. He was working at least 60 hours a week. A more driven man might have kept it up. But not David.

"I know a store on the East Side where the owners decided to stop working so hard," he says. "One of them was from the old school. He thought you had to do it. But once they worked a normal workweek, instead of killing themselves, they discovered the quality of their work improved." Saul Zabar is resolutely old school. He forced his nephew out rather than compromise over working hours. But he apparently thought better of it once David left. He wrote his nephew a letter asking him to come back—to no avail.



Stanley created the prepared-foods counter sixteen years ago. Klein claims, on principle, never to have tasted a single item from the department.

David Zabar left behind one revolutionary change—formerly impatient customers call it a stroke of genius—at Zabar's: five cold cases filled with prepackaged foods, prepared on the premises, for which customers once had no choice except to "take a number." To choose items at both the fish and meat counters, they had to take two numbers. On a Sunday morning, it was standard practice to read the *Times* while waiting—all of it. In a store where personal service counts, the change to prepackaged foods was momentous. "We did it because customers coming in at 6:45 on a weekday evening to pick up dinner have no time to wait—not if they want it on the table at 7:30," says David. "But if you have the time, the man will still cut lox for you just the way you like it." One third of Zabar's fresh foods are now sold prepackaged.

All Zabar's top managers work grueling hours—60 a week is normal. They're paid well—six-figure salaries, profit sharing, and company cars. But there's little time to use them. Scott Goldshine, one of the three front-of-the-store managers, once took off on a Saturday to go to a wedding. Klein never let him forget it. "My own wedding will be in the store," says Goldshine. Steve Hart, the manager whose knowledge of the store is second only to Klein's, actually married a former Zabar's cashier.

Klein insists that employees show up for work "unless they're dead." But he doesn't call them at home. Saul does it regularly—at all hours. Tracey Zabar remembers getting an early-morning call from Saul at the store on a "priority only" home phone line when she was in the late stages of a difficult pregnancy.

"The potato salad," said Saul.

"What about the potato salad?" Tracey asked in a haze.

"It doesn't taste right."

False alarm. Saul had tasted an experimental batch of potato salad whipped up by David. The regular stuff had been prepared in bulk.

NO SINGLE ITEM IS MORE CLOSELY identified with Zabar's than smoked salmon. In a holiday week, the store can sell $300,000-worth. But surprisingly, it's not a profit center. Bought for $10.50 a pound, it's sliced to order at $19.95 per pound. But one third is skin, bones, and end pieces. And the cutting, as David Zabar points out, is done "by old-world labor paid for at very modern wages." Senior countermen make more than $60,000 per year. The result is little or no profit on hand-cut-salmon sales. Precut-and-prepackaged fish—now representing half of Zabar's sales—does fetch a more normal profit margin.

Can one be too fanatic about quality? Tracey answers dryly, "This isn't brain surgery, it's fish." In Saul's hands, it may as well be brain surgery—or, the way his slender fingers knowingly dance over a fish, chiropractic. On a recent Thursday morning, he personally tasted through a $17,000 order of Pinneys Scottish smoked salmon. Tasting with him was the manufacturer's agent, Kim Bruhn. Saul prefers wild salmon to the aquafarmed variety for their intense flavor—and he prefers those caught on hook and line rather than netted. "Sometimes they thrash for a long time in the nets and lose their fat," he says.

Poking, sniffing, munching, and spitting, Saul finds some of Bruhn's fish tasting "round and smooth," some fine in the middle of the side but too salty at each end, others "at the edge of acceptability." Last to be tasted are large sides of salmon farmed in Scotland but smoked by another supplier, in London. They're known for fine smoking in London, says Bruhn. But not this time. Saul is displeased just from tapping his fingers along the skin side of the salmon. "Too hard, too rubbery." He finds that the fish has been cut "sloppily." Worst of all, it tastes "raw, like sushi."

Eyes often roll at Saul's obsessiveness. This time, Bruhn is with him. She agrees to take back hundreds of dollars' worth of London smoked salmon without a murmur. Somebody will eat it, perhaps even praise it, but not customers of Zabar's.

LIKE TRUE LOVE, MURRAY Klein's anger at his partners does not fade with age. "If Saul Zabar walks in that door," said Klein one afternoon, "I walk straight to the other side of the store."

But he does it with a flourish. When Saul walks into the store the next morning, Klein abruptly stops adjusting a stack of electric juicers in the window.

"I'm going up to my office to read the *Times,*" he says in a voice loud enough to get him a job in the legitimate theater.

"Again?" asks a cashier. "You already read the *Times* this morning."

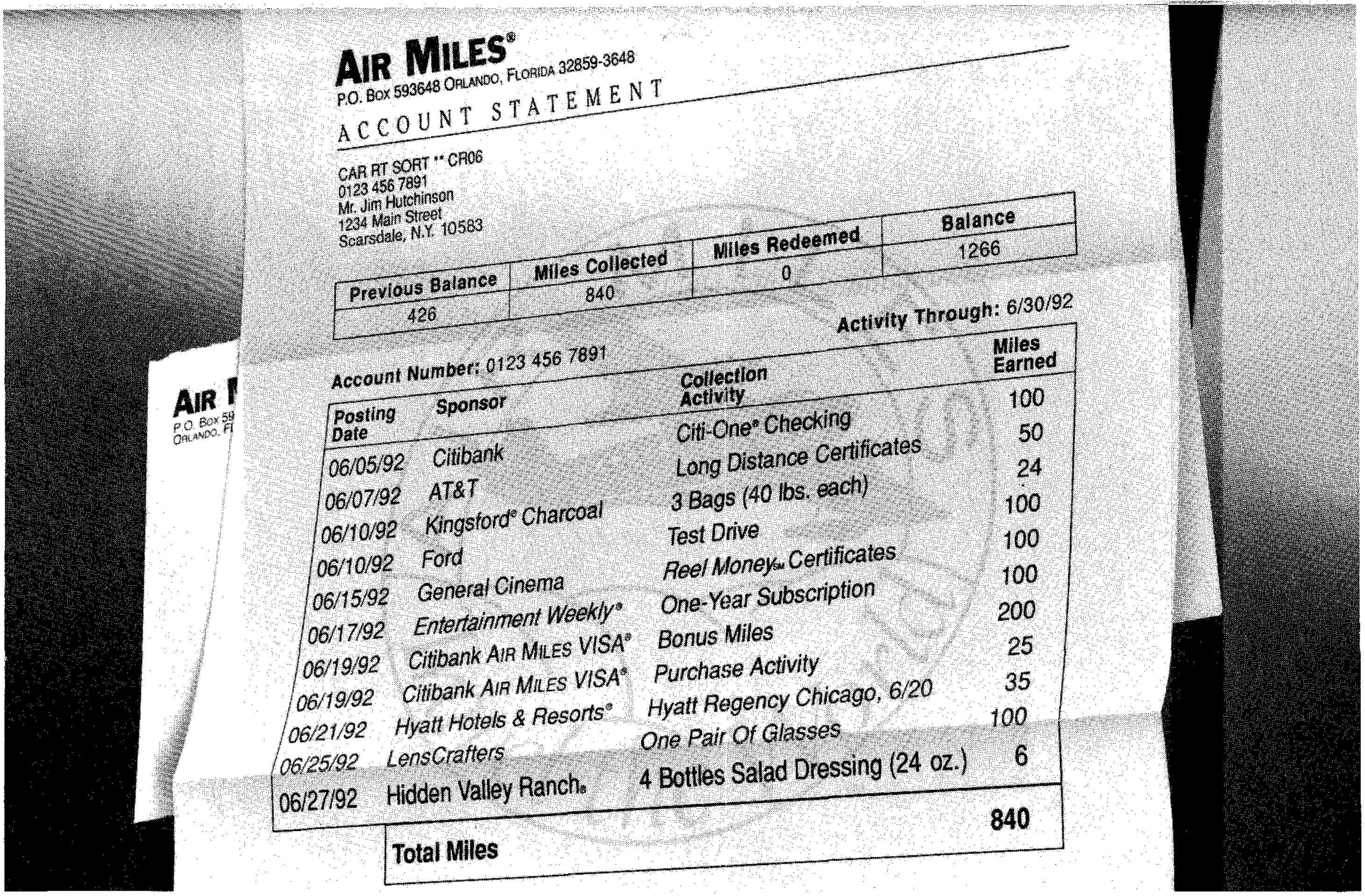
But Klein would rather read the *Times* twice than look at his partner once.

"They act like two children," mutters the cashier.

But what's going on at Zabar's isn't child's play. As the partners feud and grow old, it's the store that may be the loser. Who will replace Klein? How will customers be assured of Olympian smoked-fish standards when Saul stops tasting? Can Zabar's still be the "most rambunctious and chaotic of all delicatessens"? Not necessarily. And certainly not while the partners line up behind their lawyers.

Time grows short. Saul says, "We're all feeling the Grim Reaper breathing on us." If Zabar's ever becomes a shadow of itself, it will be like when the Dodgers left Brooklyn. The Upper West Side will be left with an ache that won't go away. ■

Photograph by Tohru Nakamura. Illustration by Gary Hallgren.



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Previous Balance	Miles Collected	Miles Redeemed	Balance
426	840	0	1266

Account Number: 0123 456 7891

Activity Through: 6/30/92

Posting Date	Sponsor	Collection Activity	Miles Earned
06/05/92	Citibank	Citi-One® Checking	100
06/07/92	AT&T	Long Distance Certificates	50
06/10/92	Kingsford® Charcoal	3 Bags (40 lbs. each)	24
06/10/92	Ford	Test Drive	100
06/15/92	General Cinema	Reel Money℠ Certificates	100
06/17/92	Entertainment Weekly®	One-Year Subscription	100
06/19/92	Citibank Air Miles VISA®	Bonus Miles	200
06/19/92	Citibank Air Miles VISA®	Purchase Activity	25
06/21/92	Hyatt Hotels & Resorts®	Hyatt Regency Chicago, 6/20	35
06/25/92	LensCrafters	One Pair Of Glasses	100
06/27/92	Hidden Valley Ranch®	4 Bottles Salad Dressing (24 oz.)	6
	Total Miles		840

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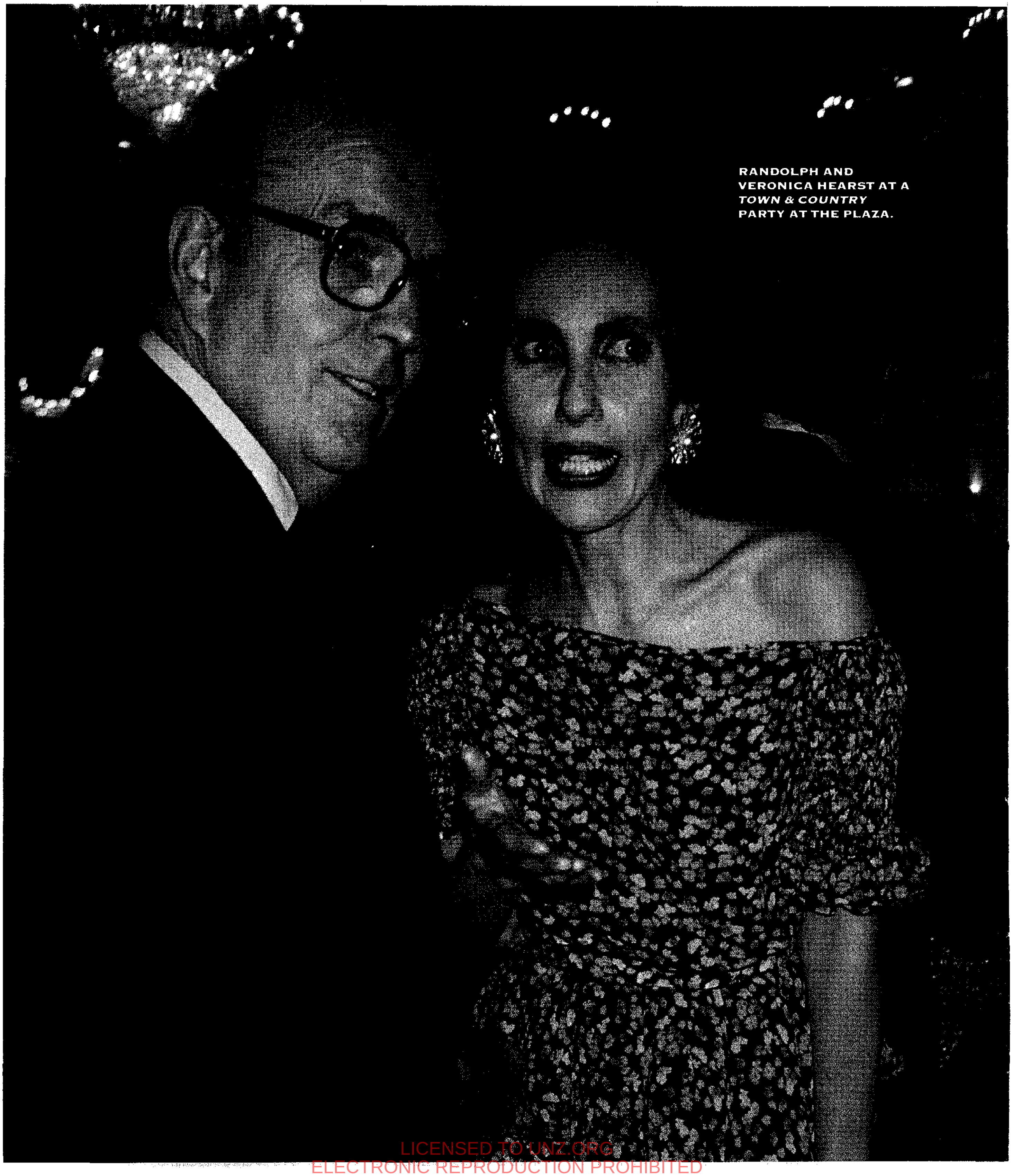
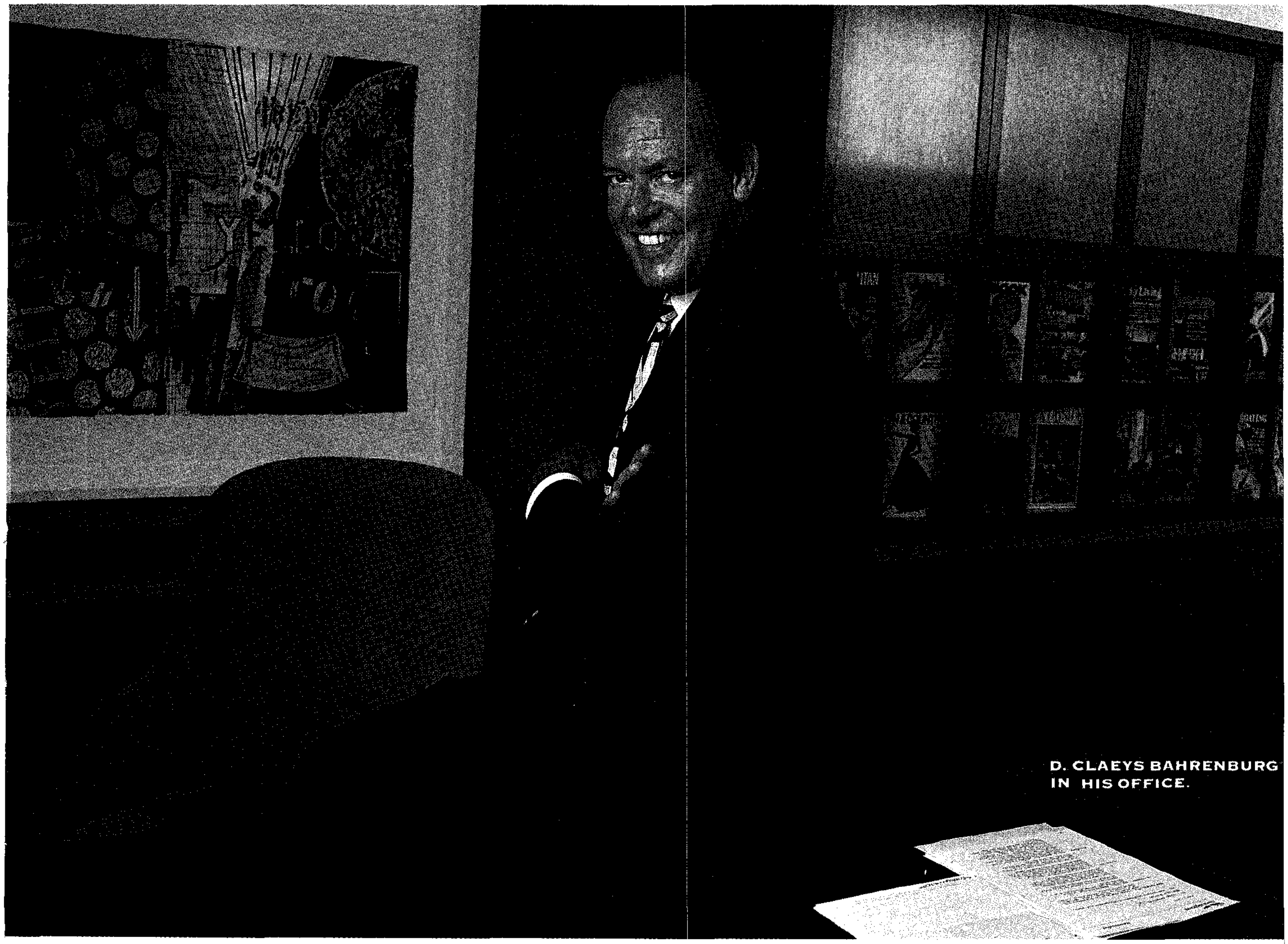


RANDOLPH AND VERONICA HEARST AT A *TOWN & COUNTRY* PARTY AT THE PLAZA.

NSTAIRS

The Soap Opera At Hearst Is All About . . . Family Values

BY MICHAEL GROSS


D. CLAEYS BAHRENBURG IN HIS OFFICE.

FROM THE VERY FIRST, MEDIA PEOPLE wondered how Ron Javers ever got the job of editor at *Town & Country* magazine. Some even joked that his boss, D. Claeys Bahrenburg, president of the Hearst Corporation's magazine division, chose to announce the move on Thanksgiving eve 1991 just so no one would notice.

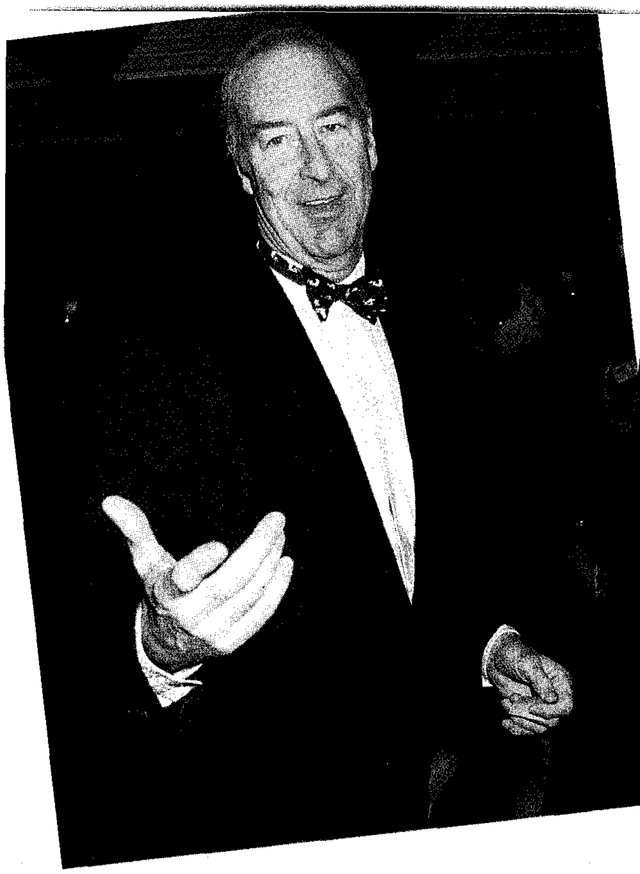
Four months earlier, Javers, 46, had been dismissed as editor of *Philadelphia* magazine for refusing to plug advertisers in a "Best of Philly" issue—which was no less than what one would have expected from an ex–investigative reporter and Pulitzer Prize nominee. But he wasn't exactly a natural choice to run the 146-year-old in-house newsletter for America's aristocracy.

The second-guessing started as Javers's first issue went to press. Word got out that he was putting designer Ralph Lauren, a big magazine advertiser who doesn't much like to go out, on the cover with his wife, Ricky. That didn't sound right—and it wasn't, quite.

Everyone involved thought that a cozy couple shot was bound for the cover. But Javers pulled a switch to a more provocative shot of Lauren alone—wearing a necklace and a sarong. With the cover in production, Javers gave Lauren an advance peek. The designer was "disappointed." The next thing Javers knew, Bahrenburg summoned him from *Town & Country*'s Broadway offices to the communication empire's nearby headquarters, the Hearst castle on Eighth Avenue at 57th Street.

When the bearded editor returned to his office, he announced, "Call me willful and capricious, but I want to change the cover." Ralph and Ricky were back. The sarong shot was banished to an inside page. It was the beginning of the end for Javers.

Within weeks, Javers was firing people



WHEN TOM HOVING WAS FIRED, GAEL LOVE TOOK OVER AS EDITOR OF THE ILL-FATED *CONNOISSEUR*.

in bunches, inspiring not only snits but at least one suit against Hearst charging sex discrimination. The scent of sour morale seeped out of the magazine as three more Javers issues appeared and won few admirers. Longtime readers were appalled. "It's for the birds," sniffed a social sort. "Ghastly."

Town & Country's owners, the Hearst family—or at least a key few of its 40 or so living heirs—were unhappy, too. Some felt the magazine was better than it had been—but that it still wasn't good enough.

Javers "had *such* a chip on his shoulder about rich people," says one of his editors. "It oozed out of every pore." He was shaking the foundations of the magazine that once represented company founder William Randolph Hearst's social aspirations. Was he targeting the wealthy family's friends? The Hearsts heard that he'd pressured tycoon Alfred Taubman (who'd refused a request to photograph one of his homes), and feared that he had assigned reporters to cut up Hearst pals Farah Diba and Sandra and Enrico di Portanova, and ordered his staff to find a socialite with AIDS. "Nobody was happy," says a grandchild of W. R. Hearst. "The family expressed itself."

For Ron Javers, Thursday, May 21, should have been a great day. He and his new art director, Alejandro González, were unveiling their total redesign of *Town & Country* for Bahrenburg. But when González arrived with the layouts for the August issue, he was told to wait outside Bahrenburg's door. Soon, Javers emerged, shocked. He'd just been fired, and replaced by executive editor John Cantrell. The redesign was scrapped, unseen.

Friends say Javers still doesn't understand what happened. After all, he'd only done what he and Bahrenburg had agreed on in advance. His issues came right out of his thirteen-page, single-spaced plan for a journalistic service manual for the new meritocracy. But now the company line was that he'd "blindsided" Bahrenburg.

More likely, Javers is just the latest casualty of a turbulent new era at Hearst. *Town & Country* may well have been out of control. But if so, it only reflected the crosscurrents at Bahrenburg's magazine division, source of almost half the earnings of the $2-billion-plus Hearst Corporation. "Poor Ron," sighs a media-savvy friend. "He was caught in a war for control of Hearst, and he didn't know what to do."

L'*affaire* JAVERS IS THE MOST RECENT skirmish between the rich but ostensibly powerless Hearst family and its corporate custodians. The latest of these is Claeys Bahrenburg, 45, a sturdy, tanned six-foot-four-inch basketball and office-politics player from New Jersey. As president of Hearst Magazines, he's become a business-side superstar who now hires and fires editors at some of America's most venerable magazines.

Men like Bahrenburg have kept the Hearst family fortune intact—in large part by keeping it from them—since William Randolph Hearst died in 1951. In the will and trusts W. R. devised, the family's treasures—its media properties—were insulated from his five sons. In the years since, they and their children have won only one battle against the will. When new trust laws forced a change in the structure of Hearst stock ownership in 1974, *Forbes* estimated that the family increased its take from the company coffers substantially, from $150,000 in annual disbursements in the mid-seventies to tens of millions in the late eighties.

"[Money] is the single biggest issue," says a top Hearst executive. "When are [they] going to get it?" One of W. R.'s grandchildren (they are known as "the cousins") says that at least some of the Hearsts are in continuous contact with trust lawyers, looking for ways to break the will.

This is nothing new. W. R.'s will (written, as it happens, the same year Bahrenburg was born) ensured that Hearst would be run well into the next century by stylistic descendants of the men who had saved the company in the thirties, when W. R.'s unchecked spending brought it to the edge of bankruptcy. Their current heirs are Frank Bennack, 59, who rose from teenage ad salesman at Hearst's San Antonio *Light* newspaper to president of the corporation, and his second in command, Gilbert Maurer, 64, who headed the magazine division before Bahrenburg. Though they have no equity in the company, they're very well paid. A former Hearst editor estimates their earnings in the seven figures. "And once you get to their level, there are great perks," he continues. "Huge decorating budgets. Gil's Chinese office cost hundreds of thousands of dollars."

Hearst's board is nominally in charge of the corporation. But the board, in turn, answers to thirteen of its members who double as lifetime trustees of W. R. Hearst's estate. Five of them are Hearsts—Randolph, W. R. Jr., George Jr., John Jr. (a.k.a. Bunky), and Millicent Boudjakdji—representing the lines of each of W. R.'s sons. The rest are present or former executives of the corporation—currently, Bennack, Maurer, ex-president Frank Massi, Maurer's predecessor Richard Deems, newsman Joseph Kingsbury-Smith, Hearst Broadcasting general manager John Conomikes, retired general counsel Harvey Lipton, and Hearst Magazines executive vice-president Raymond Petersen.

The Hearsts' influence is greater than the sum of their votes. "The Hearsts always vote together," says a family source. "The others don't." But their power is informal. The corporate masthead that runs in many Hearst magazines is a snapshot of the firm's unconventional pecking order. Bennack, as president, is listed above his chairman, Randolph Hearst.

Photographs: left, Ron Galella; right, Kelly Jordan/Ron Galella.

The new Mrs. Hearst's blood boiled when she looked at the glossies, but "nobody in the company would make a move," says a family source. Veronica "got them moving."

For years, Bennack and Maurer have enriched the Hearsts while toying with executives in their thin middle-management layer, pitting fair-haired boys against one another, just like W. R. used to do. Bahrenburg's ascension at the magazine division paralleled the family's growing frustration, starting in the mid-eighties, with Maurer's apparent inability to anticipate problems, find strong new editors, and awaken Hearst's sleeping beauties, its elite glossies.

That frustration found a voice with the arrival on the scene in 1989 of Veronica Hearst ("The Intriguing Mrs. Hearst," *New York*, November 18, 1991), the fashionable third wife of Patty Hearst's father, Randolph, and his simultaneous move to New York from California, his longtime home. Says a top Hearst executive, "Veronica is extraordinarily able, energetic, determined, and effective. She raises questions. 'Couldn't we operate better? Couldn't we be recognized as a premier publishing company?' She doesn't violate Hearst traditions."

But still, she was "a living nightmare for Bennack," says someone close to the family. "He's a good administrator, but he's not a visionary." The new Mrs. Hearst's blood boiled when she looked at the glossies, but "nobody in the company would make a move," says the family source. Veronica "got them moving."

The company had a tradition of loyalty to key employees that proved disadvantageous in an ever-more-competitive magazine market. Hearst, in the words of an ex-editor, let top people "go senile in the saddle."

Bahrenburg looked like the future to a company that increasingly seemed to be mired in the past. "Veronica liked Claeys. She thought he was solid," a former Hearst publisher reports.

Bahrenburg had first made his mark at *Rolling Stone* in the late seventies, when it was heading into the mainstream and he courted ads from automakers. (At the time, he made a Hearst connection when he worked briefly on a *Stone* spinoff, *Outside*, which was edited by Will Hearst, one of the "cousins," who is now the publisher of the San Francisco *Examiner.*)

Bahrenburg looked like the answer to Veronica Hearst's prayers for prominence. Recently separated, he has squired model Lauren Hutton (who finds him very "un-square for a very square job"); he keeps a chauffeured black Mercedes at the curb when he's in Manhattan and his 32-foot fishing boat, *Desperado* (worth at least $250,000), at his summer place near Orient Point. But fine living isn't really Bahrenburg's forte—at least not professionally. Nor is he keen on offering intellectual or cultural leadership. He's most surefooted with the mass magazines that actually keep the Hearsts in Scaasis, huge-circulation cash cows like *Good Housekeeping* and *Cosmopolitan.*

Bahrenburg won his hot seat in March 1990. His corporate father figures, Bennack and Maurer, likely expected him to protect and build on Hearst's mass-market franchises. But he also had to calm the uppity, profit-conscious Hearsts by reviving their beloved glamour magazines. Like couture clothes, they weren't as profitable, but they cast a glow on the other magazines—as well as on their proprietors.

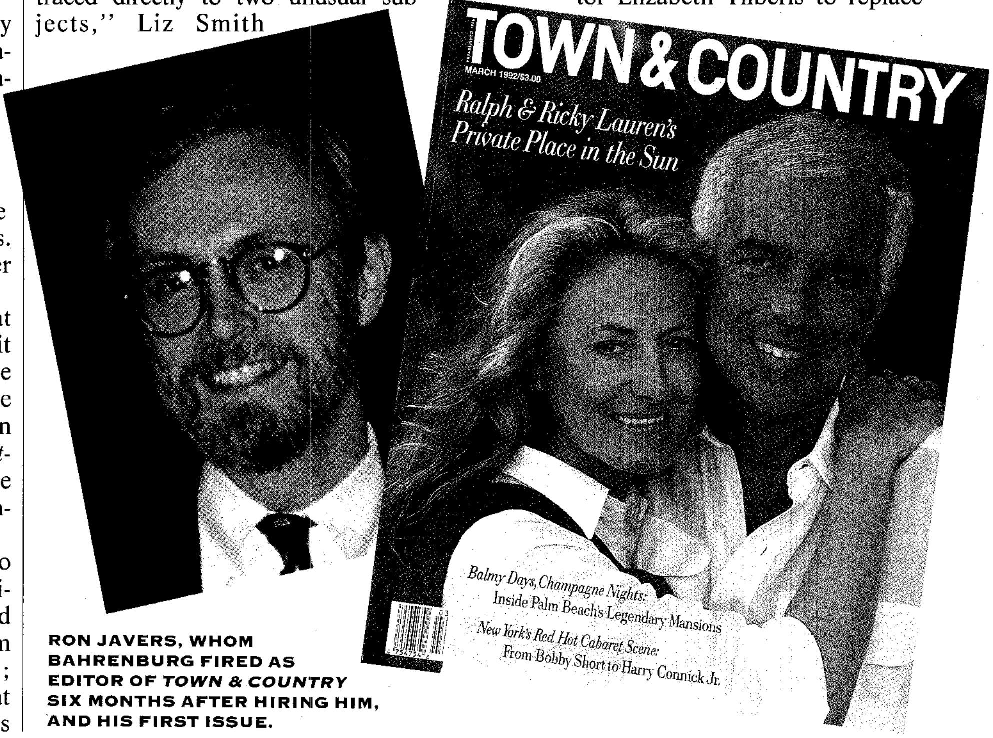
Bahrenburg had to work his magic under a glaring spotlight—and fast. "There was no nurturing," says the top Hearst executive. "The baton wasn't passed so much as it was tossed."

At first, Veronica Hearst and Claeys Bahrenburg seemed such a promising collaboration. Bennack, Maurer, and the board approved all major changes. But Bahrenburg got the credit as he started shifting publishers or editors or both at nearly all of Hearst's magazines. "All this new-found dynamism at the Hearst Corporation can be traced directly to two unusual subjects," Liz Smith wrote of Bahrenburg and her Literacy Volunteers co-chairwoman, Veronica.

Bahrenburg hired a former editor at *Outside*, Terry McDonell, to head *Esquire;* poached two top talents, *Elle Decor*'s Louis Oliver Gropp and *Woman's Day*'s Ellen Levine, from rival Hachette to run *House Beautiful* and *Redbook,* respectively; and, in his most controversial hire before Javers, plucked editor Gael Love from the ashes of the short-lived *Fame* to replace Thomas Hoving at *Connoisseur.* High-impact moves all.

Javers wasn't as well known, but he had his charms. If nothing else, Bahrenburg's latest bet on a dark horse would get people talking about the fading *Town & Country.* And he was just getting started. Within weeks of Javers's hiring, *Harper's Bazaar* editor Anthony Mazzola announced his retirement and *Connoisseur* was abruptly closed and folded into *Town & Country.* Mazzola moved into Love's old Mario Buatta–decorated office to work on vague plans for *Bazaar*'s 125th-anniversary issue (since canceled). On the same floor, behind a door marked PROJECT LOVE, Gael Love is planning a weekly with the working title *Extra,* "a glamorous American tabloid without the meanness," according to someone who is involved.

In January, in his highest-profile move yet, Bahrenburg hired *British Vogue* editor Elizabeth Tilberis to replace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RON JAVERS, WHOM BAHRENBURG FIRED AS EDITOR OF *TOWN & COUNTRY* SIX MONTHS AFTER HIRING HIM, AND HIS FIRST ISSUE.

Photograph by Patrick McMullan.

"Claeys made the classic mistake of taking his bows before the curtain went down—and in some cases before it went up," says former Town & Country *publisher Fred Jackson.*

Mazzola ("War of the Poses," *New York,* April 27). Clearly, Bahrenburg has gone a long way toward repositioning Hearst. But despite all the changes, or perhaps because of them, his vision remains unclear—as does Hearst's chain of command.

Is Bahrenburg even running things? "No one understands his role," says one of the many editors he's interviewed in recent years. "No one understands what his power is. How strong he is."

Bahrenburg gave a number of interviews early on in his tenure. "Claeys made the classic mistake of taking his bows before the curtain went down—and in some cases before it went up," says Fred Jackson, the publisher of *Town & Country* until he was fired last year.

These days, however, Bahrenburg isn't saying much. Like most of Hearst's top executives, he did not respond to repeated requests for an interview. Ron Javers, said to be in protracted severance negotiations, didn't return calls, either. And several Hearst employees said they had been ordered not to talk.

In his few utterances about Hearst, Bahrenburg has repeatedly said that his goal is to make each Hearst magazine tops in its field. Opinions are mixed as to how he's done so far. Some think he is firmly in charge. "Claeys was given an Augean stable to clean up, and the s--- piled up faster than he could clean it," says a former Hearst publisher. "He has a very, very tough job. The bulk of his changes have been wise."

"He is, as far as I know, in charge," says *Cosmopolitan*'s Helen Gurley Brown. "He's done some bold things. To make an omelet, you have to crack eggs. I think good is coming out of all of this."

Louis Gropp thinks some omelets cook easier than others. "*House Beautiful* and *Redbook* are clearly defined," he says. "Other magazines need definition. That process is risky. I feel Claeys's instincts have been quite good. There are bound to be some stumbles."

A casualty of Bahrenburg's regime takes a less generous view. "This is a case of a very talented guy who has positioned himself very well but lacks the subtlety and background to be a fully competent executive," says Fred Jackson. "He's the wrong guy put in there too soon. Hearst's fine, long-standing reputation for excellence is now in real jeopardy."

Jackson and others think that Bahrenburg's Hearst is obsessed with its more stylish rival, Condé Nast. But the Hearst empire was founded on popular penny newspapers. And if Hearst tries to copy its competitor, says a magazine-make-over specialist, "it will tear the company limb from limb."

One former colleague of Bahrenburg's thinks that is already happening. "His scorched-earth policy is terrible," this fellow says, referring to the growing Hearst body count. "I think what he's doing is immoral. He says he's in control. I think he's in a bunker. There's nobody in charge."

What do the Hearsts think? Last fall, Randolph Hearst told me he thought Bahrenburg had "done a very good job." But now, a mere nine months later, other Hearst family members have their doubts. "I think he's confused by upscale magazines," says a cousin. "He doesn't get them, and he's baffled by people who do."

Another Hearst agrees, calling Gael Love "a mistake" and Javers "a *big* mistake." Bahrenburg "understands magazine mechanics," she continues. "He doesn't understand class magazines. When these people go home, the Hearsts are left holding the bag. This is our equity."

So what's going to happen next?

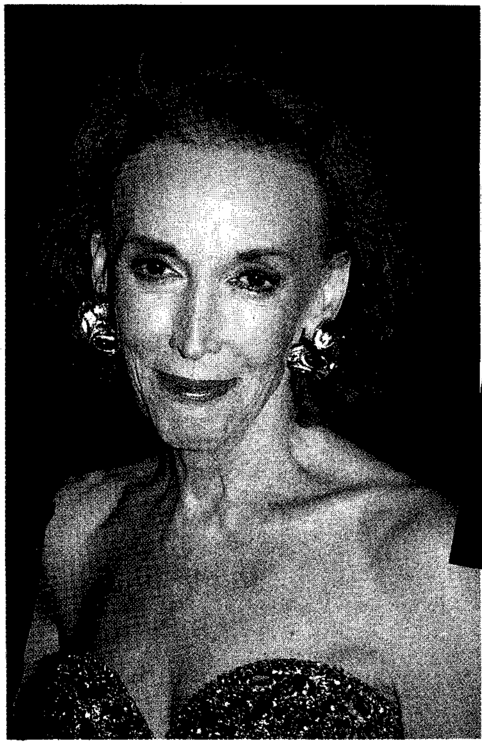
"It's happening" is the cryptic reply.

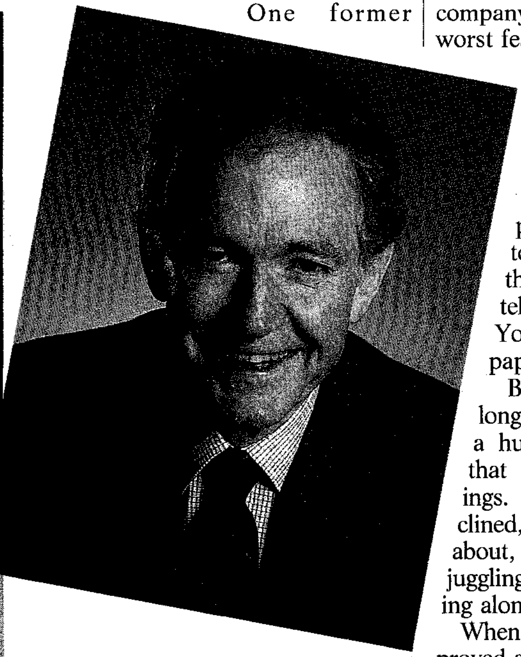
THE HEARSTS HAVE ALWAYS been suspicious of their nonfamily trustees. According to the 1981 book *The Hearsts,* by Lindsay Chaney and Michael Cieply, doubts were first raised within days of W. R.'s death. Richard Berlin, who ran the company then, lived up to the family's worst fears, outclassing them in office diplomacy. "He ridiculed us as inept," W. R. Hearst Jr. once complained.

During the fifties and sixties, Berlin presided over the shrinking of Hearst's huge chain of newspapers. The closings were abrupt then too. "They ring down the curtain in the middle of the third act and don't tell anybody anything," said one New York *Mirror* rewrite man when his paper died in 1963.

By the late seventies, Berlin was long gone and Bennack was beginning a hugely successful acquisition spree that greatly increased company earnings. So even if they were still so inclined, the Hearsts had little to complain about, particularly after the 1974 trust-juggling, when their returns started soaring along with company revenues.

When he took over in 1979, Bennack proved adept at managing a diversified entertainment company. He divested most holdings outside the media arena and then spent $1.5 billion in eight years, buying and





LEGENDARY HEARST EDITORS HELEN GURLEY BROWN AND JOHN MACK CARTER HAVE STAYED ABOVE THE FRAY.

Photographs: left, John Barrett/Globe; right, Don Hunstein.

NEW KIDS ON HEARST'S BLOCK: TERRY MCDONELL, ELLEN LEVINE, AND LOUIS GROPP.

developing TV stations and cable systems, book publishers, syndicates, magazines, and newspapers. But new family problems were constantly popping up in the wings. Among them was Will Hearst, the third W. R. His father installed him at the San Francisco paper. Bennack then warned its editor to keep him in line. Will quit in 1976 and went to work for *Outside,* which is where he met D. Claeys Bahrenburg.

“THAT'S A DEEP SECRET,” BAHrenburg once told a reporter who asked what the letter *D* stood for. Born in East Orange, New Jersey, in 1947, he grew up in nearby Montclair. The son of a Time/Life ad salesman, he was raised on magazines. The *D* isn't the only mystery in his background. For example, Bahrenburg's listings over the years in *Who's Who in America* have given contradictory dates for his college education. Published reports say he holds a degree in economics. Actually, Bahrenburg attended Ithaca College for four years, beginning in 1965, but did not graduate. He went to New York University's Washington Square College in 1969, but didn't get a degree there, either.

Instead, he followed in his father's footsteps, becoming a classified-ad salesman at the New York *Times* in 1970. In 1972, he moved to *On the Sound,* a magazine serving the communities on Long Island Sound. “I never knew him very well, but he made a terrific impression,” says Roy Rowan, who hired him.

As the New York *Observer* reported in February, Bahrenburg's Hearst biography (since corrected) claimed that he cofounded *On the Sound* with Rowan, when he really began as an ad representative, listed on the masthead as—mystery solved!—Donald Bahrenburg. By fall 1973, he was D. Claeys (rhymes with *chase*), associate publisher. At the end of 1974, Claeys Bahrenburg's name (sans *D*) turned up under the heading ADVERTISING SALES on the masthead of *Saturday Review.* Within a matter of months, he left for *New Times,* a “new generation” news magazine. Now defunct, it isn't named in any of his official biographies.

David Metz, Bahrenburg's boss there, recalls “a hulking young man” with “great personal style.” Nick Niles, who replaced Metz, says Bahrenburg was “an okay salesman, more of a creative promo guy and a thinker.” Bahrenburg quit late in 1975 to go to *Rolling Stone.*

During the six years he worked there, Bahrenburg rose from ad-sales representative to associate publisher, *Stone*'s highest business post. “He was hired to get mainstream advertising,” says his boss there, Donald Welsh, who now owns a publishing company. “He was interested in positioning, how to present the magazine, how a magazine works, the synergy between advertising, editorial, financial, and circulation. He was good at that.”

Still, he didn't impress the editorial staff. They nicknamed him Lurch, after the Addams family's butler. “He had polish and a perpetual tan,” an editor explains, “but there was something plodding about him.”

“Claeys was clearly very good,” says Jim Dunning, then *Stone*'s president. But by the early eighties, he “needed to move on. You didn't want to grow old there.” There was also Bahrenburg's quiet relationship with Linda Bartlett, the star ad saleswoman in *Stone*'s Los Angeles office. “He asked me to move Linda to New York” as national sales manager, Dunning continues. “I didn't know the real agenda. He favored Linda. That upset his credibility in the department.”

Bahrenburg called a friend at Hearst who introduced him to Gil Maurer. “He was not fired, but he was under severe duress,” a *Rolling Stone* colleague recalls. “He got out while the getting was good.” In the fall of 1981, he moved to Hearst as the publisher of *House Beautiful.*

He'd married Linda Bartlett before switching jobs, and the couple had a daughter that same year. (In 1985, he and Linda had a son. They have since legally separated.) Bahrenburg's other baby, *House Beautiful,* was then the most mass-market of America's elite decorating magazines. Bahrenburg made a mark creating advertorial sections. Ad pages peaked at about 1,100 in 1983, then plummeted to 800 the next year. But Bahrenburg was gone by the time the falling figures were totaled. In May 1984, he was made publisher of *Cosmopolitan.*

Bahrenburg did well there. “He put the emphasis on research that supported rather than compromised editorial,” says *Good Housekeeping*'s editor, John Mack Carter. “He set out to shore up franchises rather than exploit short-term ad sales. He took the smirk off the sell of *Cosmo.*” He also got along with his editor. “Helen Gur-

Photograph by Harry Benson.

Bahrenburg "understands magazine mechanics," says a Hearst. "He doesn't understand class magazines." So what's going to happen next? "It's happening" is the cryptic reply.

ley Brown may be the most responsible for his ascendance," says a former Hearst executive. "She gave him a thorough stamp of approval." Actually, Brown and Bahrenburg got off to a slow start. "He had lots to learn," Brown says, but ultimately, "he handled me well."

The Hearst brass was suitably impressed. "They had him marked for something bigger," an ex-publisher says. "The guy was just full of ideas. The men's-room gossip was, Claeys was on his way."

BOB BRINK, A BLUFF ONETIME Yale football player, had been executive vice-president of Hearst Magazines for almost five years when the division's management was shuffled. In 1984, Maurer hired George Green, the president of *The New Yorker,* as another executive vice-president. Maurer admired the smooth executive, who, like Brink, had attended Yale.

The next year, Brink and Green were named co–group publishing directors and split the business responsibility for Hearst's magazines between them. Green got what Hearst called its "Gold Buy," the prestige magazines. Brink headed the mass-market magazines. "They were locked in mortal combat," says a former Hearst publisher. As it became clear that Green was "the anointee," in the words of a former executive, Brink's performance suffered.

In one key early move, Green helped Hearst buy *Esquire.* Green's wife was its chief operating officer under owners Chris Whittle and Phillip Moffitt. When they decided to sell *Esquire* late in 1986, Hearst got it, beating out Malcolm Forbes.

In the summer of 1987, the Hearst Corporation's centennial year, Brink was temporarily relieved of his duties and put on "an extended leave of absence." Bahrenburg replaced him and began changing business-side personnel. He was also involved with the magazines emerging from John Mack Carter's magazine-development group. Carter diplomatically brushes aside reports that he and Bahrenburg have since had conflicts. "I don't take a backseat to anyone in regard to my self-confidence in making decisions," Carter says. "Claeys doesn't take a backseat, either."

By 1989, Bahrenburg was up and Green was down. "*Town & Country* and *Bazaar* were crumbling," says Fred Jackson. Adds the former editor of one of his magazines, "George got obsessed with small details and missed the big picture."

That fall, Green was made president of Hearst's international magazine subsidiary, retaining responsibility for only two magazines, *Esquire* and *Bazaar.* Bahrenburg started joking that Green lived on airplanes. In January 1990, when Veronica Hearst's informal search for a new *Bazaar* editor was made public, "George was furious," says one of Hearst's several cast-off publishers. "She caused him to fear for his power. He didn't play politics, and all of a sudden, Claeys became the fair-haired boy."

Maurer kept Green around, though. "Gil lets his people dangle and strangle," says an executive who left Hearst voluntarily.

That March, Bahrenburg succeeded Maurer when the Hearst veteran became Bennack's chief operating officer. Maurer was lucky, a longtime editor says. "Gil left at a peak. Claeys inherited a can of worms."

INITIALLY, BAHRENBURG SEEMED TO have a firm grip. Despite the magazine world's slump, he announced plans to add three magazines a year to the company's roster through start-ups and acquisitions. "I'm going to do everything in my power to let the world know what the real Hearst Corporation is today—one of the most contemporary and forward-thinking media companies in the world," he told a reporter during his early press blitz.

Bahrenburg's first editorial hire was Terry McDonell, a colleague of Will Hearst's at *Outside.* McDonell arrived at *Esquire* in the fall of 1990, redesigned the magazine, brought on big-name writers like George Plimpton, Jim Harrison, and Richard Ben Cramer, and set a macho tone. His innovations seem to have struck a chord. Newsstand sales for the second half of 1991 rose 15 percent. But still McDonell's new *Esquire* has its critics. "He brought in his Elaine's cronies and tried to mass-ify the magazine," thinks an old *Esquire* hand. "But he's too out-there Montana-cowboy-poet weird."

Bahrenburg's next three moves were announced on January 9, 1991. He replaced JoAnn Barwick, the longtime editor of *House Beautiful,* with former *House & Garden* and *Elle Decor* editor Louis Gropp. At *Redbook,* Annette Capone gave way to Ellen Levine, who'd edited *Woman's Day* (and earlier worked at *Cosmopolitan,* where it is assumed she will eventually succeed Helen Gurley Brown). Levine and Gropp settled quickly into the jobs of repositioning their magazines. Gropp added visual excitement to *House Beautiful* and took it upscale. "Claeys had a new vision," Gropp says. "Dust it off and make it a magazine for the nineties. He sees a new sophistication in the world generally."

Ellen Levine's experience at *Redbook* was similar. She made the magazine sassier and younger. "Claeys knew exactly where it should be positioned," she says. "Hearst is very good with mass magazines. Claeys has an affection for the woman who reads them. He wanted to serve a different age group. He said, 'Look, we're in a recession. Now is the time to fix it. Then, when we come out of the recession, it will surge.' "

Bahrenburg's third editorial appointment that January day became his first disaster. In 1982, Bennack and Maurer had moved the money-losing, London-based *Connoisseur* magazine to America and installed Thomas Hoving, the former director of the Metropolitan Museum—or rather, Hoving Associates, the pairing of Hoving and his wife, Nancy—as its editor.

Hoving knew his days were numbered the moment Bahrenburg took over. "He said the magazine was not a business," the editor recalls. It was selling 325,000 copies a month. Bahrenburg said he wanted 750,000—*Vanity Fair*–size numbers. Then he let Hoving dangle. When the editor inquired about rumors that he was being replaced, Brink (who had returned from his leave in the fall of 1988) reassured him. Then Bahrenburg fired him. "He sounded really embarrassed," Hoving recalls.

Gael Love had been the editor and associate publisher of *Interview.* She then started *Fame,* a magazine backed by public-relations man (and now accused inside trader) Steven Greenberg. It failed to catch fire in the marketplace, and Greenberg was about to close it when lawyer Mort Janklow started making calls on Love's behalf, trying to find new financing. "They went to Bennack," says a Hearst insider. "He passed her to Claeys." Hearst declined *Fame* but wanted Love.

Bahrenburg bragged about her. "He was so taken with Gael," a former colleague recalls. "He said, 'She really understands that the eighties are over.' I said, 'Claeys, you can't change magazines with slogans.' "

Though he stresses that he feels "no rancor" and considers Bahrenburg "genteel," Thomas Hoving still sounds gleeful when he describes what happened next. "A subscriber wrote in saying they should have changed the name to *Panderer*," Hoving says. In Love's nine published issues, *Connoisseur* switched its focus from art and antiques to celebrity worship. "I'm sad that they so misjudged what the magazine was," Hoving says. (Love wouldn't give an interview.)

Bahrenburg put the magazine out of its misery on January 8, 1992. "We'd never seen him," says a staffer. "That afternoon, a call came from Claeys to Gael." Minutes later, the staff was herded into publisher Carole Ference's office. Bahrenburg arrived (with Brink and human-resources executive Ken Feldman), delivered the death blow, then ducked out. The others handed out "severance packages all typed up with our names on the envelopes," the staffer says. "The ruthless choreography really impressed me."

Similar stories were told not long afterward by the *Harper's Bazaar* staff when ten of them were fired by Feldman in a single day. But Anthony Mazzola's ouster wasn't well-choreographed at all. Indeed, the protracted process seemed somewhat cruel. Mazzola's roots at Hearst were 45 years deep. "He edited with an eye towards 57th Street," says a former Hearst publisher when I ask how Mazzola had survived for so long. "He had a reputation for saving money. He'd buy tables at fashion dinners and seat Gil Maurer next to Cheryl Tiegs. They were *dazzled*."

BAHRENBURG ABOARD THE *DESPERADO*.

Bahrenburg's arrival meant Mazzola was about to go from dazzling to dangling. Through months of speculation that he would be replaced, Mazzola held on. "Veronica was out looking for an editor," the ex-publisher says. "Claeys was determined to one-up her." He wanted the best and was willing to wait for it. "Changes will come at the right time," he teased in a trade magazine in February 1991. Mazzola finally announced his retirement last December 11. Liz Tilberis's hiring was announced on January 6. In March, just before she showed up in America, *Bazaar's* longtime staffers got the ax.

Hearst was already being sued by Susan Ullrich, an ad saleswoman who claims Bahrenburg fired her after she requested leave to adopt a child, and by Melissa Tardiff, *Town & Country's* longtime art director, who is charging sex discrimination. Ex–*Bazaar* staffers are expected to add age-discrimination charges to the legal mix any day now. Hearst executives deny wrongdoing in the first two suits. Bahrenburg's defenders point out that he has given several women publisher's posts and has taken a keen interest in their career progress.

The jury will be out on Tilberis—and Bahrenburg—until late August, when a redesigned *Bazaar* will appear. "They've said I can have what I need to make it a world-class magazine," Tilberis says. But will the mass-market types at Hearst pull the rug out from under her as they did with Javers? "Three months down the line, someone is going to say, 'Let's sell issues,' " a savvy fashion editor predicts.

There are mixed signs so far for Bahrenburg at *Bazaar*. The magazine has booked only about 250 pages of ads for its second coming, just 25 pages more than ran in September 1990, under Mazzola. But without publishing a single issue, Tilberis has stirred up the fashion scene and given Hearst the boost in visibility it long needed. Unfortunately, just when the spotlight hit Hearst, *Town & Country* was having its convulsions. So instead of celebrations, industry newsletters and gossip columns were filled with Hearst's dirty linen.

WHAT'S NEXT? "IF YOU GET *Redbook* and *House Beautiful* right, you stand to make a powerful amount of money," says *Redbook's* Ellen Levine. "*Connoisseur, Town & Country*—even if you got them humming, they're not ultimately going to make a momentous difference." She doesn't think *Town & Country* will be closed. But one competing publisher reports that Bahrenburg has considered that option. "He thinks folding it wouldn't hurt the company. He thinks there's no downside risk financially."

But there is a risk—for Bahrenburg. Would the Hearsts accept the idea of closing *Town & Country*? And what if Liz Tilberis fails to live up to expectations? The company's image and Bahrenburg's future may both rest on the British fashion editor's Chanel-clad shoulders.

Among former Hearstlings, the game to play these days is speculation spiced with schadenfreude. They say that even if *Bazaar* fails, the future may yet be bright—for Bob Brink and George Green, that is.

But all indications are that things won't be as simple as that. Though Brink has regained responsibility for the mass-market books, and added Green's prestige magazines, he is unlikely to rise any farther. Green, too, remains, but he is clearly out of the power loop.

Hearst's next turning point will come as first Maurer and then Bennack approach retirement. If the company is planning for those two eventualities, it has given no sign of it. Could Bahrenburg, the only rising star in sight, shine even brighter in Hearst's hierarchy? Perhaps. "Claeys is solid for a while," says one of the former publishers.

But no one knows how long a while it might be. What if the turmoil continues? The Hearsts hold *Good Housekeeping's* John Mack Carter in high regard, and feel he's been unfairly overlooked of late. The family source hints that Carter might yet be a bigger player.

That would signal the dawn of a new day at Hearst, in which the Hearsts themselves may finally have a say again. ■

Photograph by Eric Schweikardt.

BEST BETS

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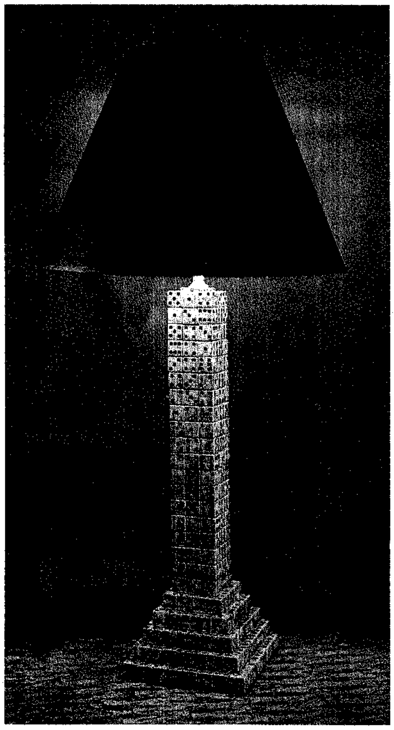
By Corky Pollan



The Dice Man Cometh

Turn a stand-up comedian on to designing home accessories, and what do you get? Dice lamps and domino boxes. John G. Walter—who also manages a restaurant—wanted to create decorative objects that were campy and fun, yet would look great on a carved-mahogany table. So he took dice and dominoes, gave them an antique finish, and created witty lamps and boxes with a delightfully classic look (boxes, $180 and $280; lamps, $350).
KATIE RIDDER HOME FURNISHINGS/*944 Lexington Avenue, at 69th Street 861-2345*

The Brew Girl in Town

When Sara Goodman opened Limbo, a new East Village coffeehouse, she had definite ideas about every detail of the décor. Her talent at making a business venture beautiful must run in her veins, as her great-granddad was Edwin Goodman, founder of Bergdorf's. This cheerful spot is furnished with vintage fifties café tables and chairs, and the magazine rack is full of fashionable periodicals. For relaxing, Goodman serves lots of interesting coffees—including Torrefazione Italia—plus pastries from Dumas and big chocolate-chip cookies and individual Key-lime pies from La-La Land (75 cents to $4). And if you're not trying to satisfy a sweet tooth, sample the fresh-fruit salad ($4.25) or the cheese plate ($7). **—Barbara Costikyan**
LIMBO/*47 Avenue A, near 4th Street/477-5271*

Going for The Old

If you've been wondering what to wear with this season's long, flowing fashions, Kristine Flones has some answers—handbags and hats like those that once graced romantic summer evenings in the thirties and forties. Flones—a costume designer who recently turned her talents to accessories—takes antique fabrics and stitches them onto vintage wooden frames or sews them onto handmade straw cloches. The result? These one-of-a-kind midsummer night's dreams (bags, $85; hats, $58 to $125).
PANACHE/*525 Hudson Street/242-5115*

Photographs: left, Les Jörgensen; top, Ted Hardin; bottom, Monica Stevenson.

Movies/David Denby

THEY SCORE BY NIGHT

"... *One False Move,* a fascinating, emotionally satisfying thriller, is something of a revolutionary film. It actually has a story ..."

EVERY ORPHAN NEEDS A HOME, AND **One False Move,** a fascinating and emotionally satisfying little crime picture that got lost in the shuffle, has found one at Film Forum, where it plays through July 30. Film Forum is the most intelligently run theater in the city, so I intend no insult when I say that the movie needs to burst out of FF's nurturing walls and play in many houses—it deserves wide distribution. For *One False Move* is something of a revolutionary film at the moment. It actually has a story. Surely you've heard of stories—they were considered necessary in movies made long ago. (What is the story of *Lethal Weapon 3* or *Batman Returns* or *Hook*? Try telling it to a friend.) The movie has actual characters, too; and what violence it has is produced by the relationships among the characters.

It may seem strange to praise virtues we once took for granted in good movies—meanings that work on a deeper level than thrills. At this aesthetically desperate moment, however, to make good movies in America is to make them the old-fashioned way. *One False Move* plants its clues early; it has a buried theme that grows in power right to the last scene. This compact thriller turns out to be about our most central obsessions.

The picture begins in Los Angeles with a frightening drug-world rubout. A trio of criminals cold-bloodedly rip off a large stash of cocaine and cash from two families, killing six people. Director Carl Franklin (who used to be an actor; he was a regular on America's greatest TV series, *The A Team*) puts the camera on the floor and captures the terror of a woman trussed and about to be killed. Franklin doesn't back away from the horror of the moment, but he doesn't always make it clear where we are (two houses are involved) and who is who. This geographical weakness, however, is allied to a strength: Franklin cares about the emotions of the brutal scene in a way that standard Hollywood directors, who can be counted on to get the spatial relations right, do not. His technical problem can be solved with experience; their emotional problem is probably permanent.

The trio of killers hit the road, heading east to Houston to sell the drugs, and we sort them out. The leader, Pluto (Michael Beach), a black man with iron self-control and the façade of an investment banker, likes to stick a knife into people. He's highly intelligent—a cautious, pragmatic psychopath. His prison buddy Ray (Billy Bob Thornton) is a different kind of psycho. A white-trash Southerner, tattooed and ponytailed, Ray has trouble staying inside his own skin. He's uncontrollably violent and keeps himself on some sort of even keel with line after line of cocaine. He also supplies his black girlfriend, Fantasia (Cynda Williams), who's rather pathetically tagging along. As types, these three may not be all that different from the vicious lowlifes in old B movies, but the racial tensions work out in startling new ways that were unimaginable 40 years ago.

CRIMINAL BEHAVIOR: *Cynda Williams and Bill Paxton.*

In *Bonnie and Clyde,* Arthur Penn made comedy out of the oddly familial squabbling of the Barrow Gang. Franklin works closer to the B-movie tradition of impassive, grubby realism. He lets these people stew in their own highly fermented juice, giving us the squalid desperation, the anguish and murderous intimacy, of people on the run. He takes his time, and the tensions build up superbly. Poor Pluto has to put up with the other two making love in a motel room when he would rather read his newspaper uninterrupted—the comic element is there, but it's strangled by apprehension. Later, a Texas state trooper pulls the three of them over, and Franklin delays the moment of explosion, delays, delays ... the climax of the scene is beautifully timed.

Billy Bob Thornton, who wrote the movie with his partner, Tom Epperson, seems to have stepped out of a rusted pickup truck—he's utterly authentic as ferrety, stupid Ray. The real acting revelation, however, is willowy Cynda Williams, who played the torch singer in Spike Lee's *Mo' Better Blues.* Her Fantasia hates violence but isn't strong enough to get away from Ray. A tender but thoughtless coke baby, Fantasia drifts along in a sensual haze, pulled this way and that by guilt and need. She's a classic, sympathetic loser, and Williams, hiding inside thick, damp curls, pouting when she wants something from a man, gives a performance of almost incredible delicacy. One never stops believing in Fantasia's innocence.

While these three are trying, and failing, to sell the drugs, another multiracial trio has formed in a small town in Arkansas—Fantasia's hometown, Star City, where she has left a little boy behind. Two L.A. detectives, one white (Jim Metzler), one black (Earl Billings), certain that Fantasia will head to Star City eventually, show up there and make an alliance with

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James J. Reardon M.D.

the local police chief, Dale "Hurricane" Dixon (Bill Paxton). The animated and likable Paxton, perfectly cast as the enthusiastic, dim Hurricane, has a good body on the verge of going to fat, and a handsome face that's just a little too round-cheeked to be distinguished. Hurricane is the kind of high-school hotshot who sticks around a small town and gets taken for granted. He's impressed by the L.A.P.D.'s showing up; he wants to stop the criminals, go to L.A., and join up.

Hurricane is as innocent in his way as Fantasia is in hers, and we're not surprised to discover that there's a link between them, a bitter emotional bond from the past that pulls the two plot strands together and propels the movie toward its violent and moving last scene. Thornton and Epperson grew up together in a town like Star City, and they know that whites and blacks aren't as distant in the South as they are in the North. In the South, whites and blacks live with each other, they *know* each other, and the relations between the races are a tangle of affection and fear. Carl Franklin, who is black, brings out these ambiguities: We realize at the end that the violence produced by affection between the races—not by hatred—is what the picture has been about all along. *One False Move* ends tragically but with a small promise of hope.

One False Move was made for around $2.5 million, and it isn't backed by a major distributor with a big ad budget. It will be a shame if this fine American movie cannot find an audience; the movie needs to be seen now, not rediscovered as a minor classic in 30 years. There are a couple of places in which the sound recording isn't as distinct as one would like (nothing important is lost), and some minor script points are fuzzy, a few scenes underdone. Franklin, 43, has made three exploitation films—like nearly everyone else, he worked for Roger Corman—yet, oddly, he does violence less well than anything else. He is, however, a first-rate director of actors, and he seems to have the courage to tackle major American themes. Even if he wants to go on making neo-*noir* thrillers, that's fine with me. This movie has the essential *noir* fatalism: You can run from the past, but you can never escape it.

In brief: ERIC ROHMER'S LATEST, **A Tale of Springtime,** seems chatty and merely discursive for a while, but Rohmer has his method: Some ideas about choice and free will, bandied about at the dinner table, suddenly flare up in the story as a dramatic force. This film is about the attempt of a talented and domineering teenage girl to break up her father's love affair with one woman and get another woman—the girl's friend—into his arms. Its emotional tone comes from spring, but spring in T. S. Eliot's version of the season as a time of bitter upheaval. Elegant. ■

Books/Rhoda Koenig

GUYS AND PALLS

"...Peter Viertel's *Dangerous Friends* moves at a swift pace. Bertrand Russell's letters amply testify to his own suffering..."

Dangerous Friends: At Large With Huston and Hemingway in the Fifties, *by Peter Viertel. Doubleday; 406 pages; $24.50.*

WHEN ERNEST HEMINGWAY WELCOMED A new neighbor, he didn't do it with Scotch, much less sugar. On his first day in Idaho, resting from a skiing accident, the novelist and screenwriter Peter Viertel heard a knock on the door of his cabin, "and there Hemingway stood. He mumbled that he had found a can of 'lion fat' in the kit he always traveled with and offered to rub some of it on my back, as it was a most effective cure for muscular aches and pains, one frequently used by the Masai tribe of Kenya."

BIG FISH: *Hayward, Viertel, Papa, and Gregorio, the old man of the sea.*

Somehow Viertel didn't collapse in giggles at this Hemingway who sounded like an old-fashioned *New Yorker* parody, and the two began a friendship that survived such other *echt*-Hemingway moments as the great man's flirtation with Viertel's first wife. "She admitted that Papa had suggested she marry him, and if they should have a daughter they would call her Petra as a reminder of their fondness for me."

Another of Viertel's famous friends, John Huston, kept his suggestions and his lion fat, as well as his Oedipal nicknames, to himself but could also create some rather trying moments. Early one Christmas morning, Viertel was woken after four hours' sleep by an urgent telephone summons to the Huston manse. A nervous guest claimed that Huston, furious that another man had given his wife an expensive present, "had beaten her with his malacca cane." On Viertel's arrival, Huston, who had a tremendous black eye of his own, demanded that he throw his wife out.

In this rather dizzying memoir, which cuts from Havana to Paris to rural Ireland to St. Jean de Luz, Viertel works on a lot of lackluster projects but experiences a lot of good material. (Ironically, though Hemingway advised Viertel to stop "whoring" as a scriptwriter and stick to novels, Viertel's best novel—*White Hunter, Black Heart*—grew out of the time he spent with Huston filming *The African Queen.*) A misbegotten version of *The Sun Also Rises* provided the opportunity for his intensely platonic relationship with Ava Gardner, who would beg him to sleep with her but meant it literally.

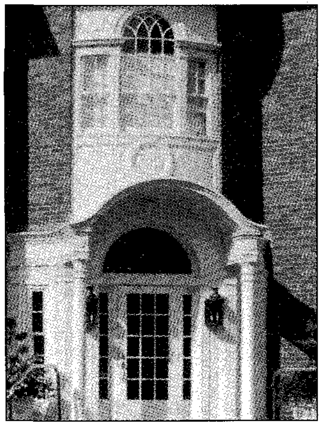
Viertel had better luck with Leland Hayward's wife Slim Keith on what was meant to be a friendly weekend in a Cuban resort. "We retired to our separate rooms shortly before midnight, until Slim discovered that she had no matches with which to light her last cigarette of the day. And so we became partners in an unplanned betrayal." Maybe it was unplanned by Viertel, but it's pretty hard to swallow the idea that Keith wasn't consciously imitating art imitating life: A few years before, she had bestowed her style on a young actress named Lauren Bacall, who played a very similar scene in her first picture, *To Have and Have Not.*

The reminiscences move at a swift pace, with a nice tension sustained by the contrast between the rather fraught goings-on and Viertel's chilly discretion. His manly pals—Irwin Shaw, Robert Capa, and assorted bullfighters—all have the same avocation, and we hear numerous justifications of it. "[Chaste] matrimony," says Shaw, "was not conducive to broadening a writer's experience. Nothing ever happened to a man while he was traveling with his wife." The matador Dominguín "would soon be risking his life several times a week, he said, so he felt that he was entitled to do exactly as he pleased." Director Anatole Litvak says that "no one worth having was ever unattached."

Huston and Hemingway both come across as a lot more dangerous than friendly, regarding women as prey or predators and men as rivals. Viertel recounts an anecdote of Hemingway swimming ashore in Cuba, a rifle held over his head, to dispatch a wounded iguana he had shot from his boat. After tracking the animal to a cave, Hemingway announced that he would give it "the gift of death," and fired. Returning with the corpse to his wife, Hemingway was "welcomed by a visibly pleased Mary, who declared that she would have a handbag made out of the iguana's hide.... She carried the iguana handbag for many years, I remember." Considering the women they chose, Viertel's hearty types may have been afraid, with reason, that they, too, would end up as handbags.

The Selected Letters of Bertrand Russell. Volume 1: The Private Years, 1884–1914, *edited by Nicholas Griffin. Houghton Mifflin; 553 pages; $35.*

IN THESE PREVIOUSLY UNPUBLISHED LETTERS, we see Bertrand Russell learning the painful and elementary facts of life that are much more easily imbibed by most men who do not grow up to be earls or professional philosophers. Orphaned at two, Russell was brought up by his prudish, morbid, and terrifying grandmother,



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who became a fury in earnest when, at 21, he decided to marry Alys Pearsall Smith.

Russell's grandmother vilified Alys, demanded separations so he could reconsider, and finally told the couple they could not marry because insanity on both sides made it unsafe for them to have children; she was placated only when Russell, in desperation, promised they would have a white marriage. In fact, as his letters make plain, he was desperate to begin his sexual experience, as shown by his regret over his ignorance and confusion ("I was left to learn what I could from the smutty talk of immoral companions—oh it is scandalous, what suffering and wrong-doing I might have been spared by ten minutes candid instruction") and his hesitant assurances to his equally nervous fiancée ("I don't believe we shall find coition such an absolutely different thing from previous physical things, and I believe experience in the one can more or less be extended to the other—but I dare say not").

Russell and Alys were happy for several years, during which he did a great deal of productive work, but the increasing confidence he gained from that work and the marriage, together with Alys's frequent depressions and rest cures, gradually pulled them apart. Russell has been much criticized for cruelty and indifference to Alys, but the letters amply testify to his concern for her, as well as to his own suffering. "Some sorrows can only be met by patience, and the reflection that life is both short and unimportant. This is a consolation not open to the Christians, and it is one which gives us a real advantage over them."

Russell's patience gave out, though, when, in 1911, he fell in love with Ottoline Morrell, who gave him the passionate intimacy his wife could not. "O Dearest," he wrote to her at the beginning of their affair, "your love is absolute happiness to me, but it is more than happiness—it purifies all my thoughts, it stills the intolerable home-sickness of the exile, it revives the worship of beauty that I set out to kill in order to endure my life."

Their relationship endured until he wrote that, on a lecture tour of the U.S., he had met a woman of greater sexual appetite than hers who would be following him to England. "I do not want you to think that this will make the very *smallest* difference in my feeling towards you, beyond removing the irritation of unsatisfied instinct. I suppose it must give you some pain, but I hope not very much if I can make you believe it is all right, and that she is not the usual type of American." By then, however, it is August 1914, and, as political events overtake the personal, Russell makes a comment that could apply to both: "Perhaps we shall emerge into a saner world. Anyhow everything has to be begun afresh—old fixed points are gone." ■

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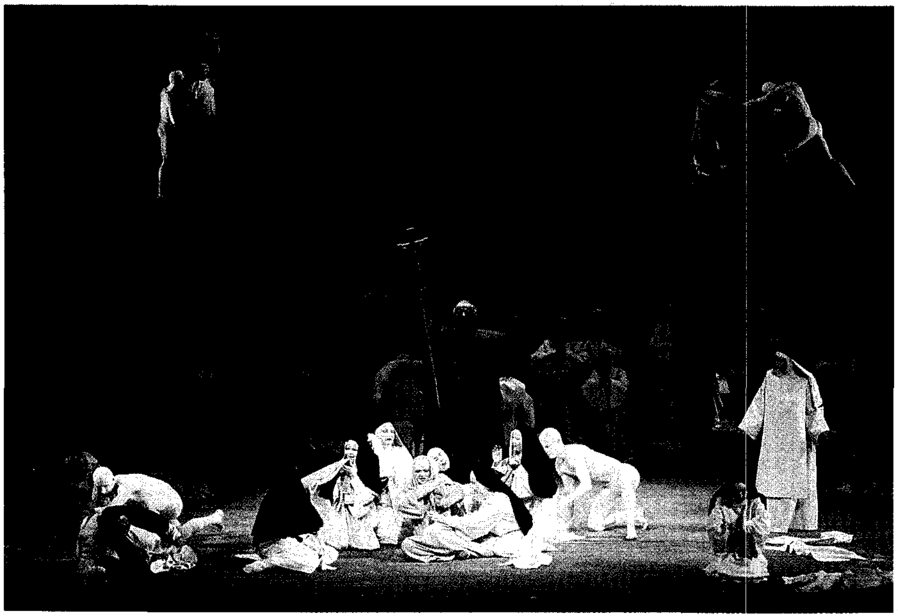
NUNPLUSSED

> "...The climactic orgy of naked nuns in *The Fiery Angel* looks less like Satan worship than a riot in the convent laundry room..."



TWISTED SISTERS: *The Kirov Opera performs Prokofiev's* Fiery Angel.

THE "NEW WORLD ORDER" WAS BOUND TO have an impact on Russia's carefully preserved operatic traditions sooner or later, although few imagined that the process would begin so quickly. Even before the Soviet Union dissolved, the **Kirov Opera** was drumming up Western corporate support, co-production deals with European opera companies, and media agreements to record and film its work, all negotiated at the highest international level. The network is already firmly in place, woven mainly by the Kirov's vigorous 38-year-old artistic director and chief conductor, Valery Gergiev—an ambitious dreamer, politically savvy operator, and formidable musical talent from whom we will surely be hearing much in years to come.

Touring the world's opera capitals is an important part of Gergiev's plan, and New York had its opportunity to assess the Kirov in a recent two-week engagement at the Metropolitan Opera House. Under the circumstances, leading off with Prokofiev's *The Fiery Angel* was a clever stroke—an opera by one of this century's most significant Russian composers but a work with virtually no performance tradition, inside Russia or out. Prokofiev wrote the score in the twenties during his long sojourn in the West, but he never heard it. Productions planned for Paris, Berlin, and New York failed to materialize, and playing the piece in the Soviet Union at the time was unthinkable—Stalin, a notorious prude, would hardly have countenanced an opera that deals so boldly with sexual obsession and religious mysticism. The stage premiere did not take place until 1955, in Venice, and other performances followed—several at the New York City Opera in 1966—but the Kirov production is the first by a major Russian company.

Prokofiev prepared his libretto from a 1908 novel by the Russian symbolist Valery Bryusov. In this florid *roman à clef,* Bryusov cast himself as Ruprecht, a sixteenth-century knight and the lovesick pawn of a demon-haunted hysteric named Renata, who frantically searches for Madiel, the fiery angel of her overheated sexual imagination. Before Renata is condemned to the stake, the couple undergoes a series of bizarre adventures involving a bone-rattling séance with the necromancer Agrippa von Nettesheim, ungodly practices of magic and alchemy, elaborate exorcism rituals, sadomasochistic duels and self-inflicted wounds, and a convent full of sex-crazed nuns—there is even a touch of comic relief when the pair stumbles across Faust and Mephistopheles.

For all its caloric flamboyance, the novel seriously attempts to explore the relationship between levels of physical and spiritual existence—or, as Bryusov writes, "to cross that sacred edge that divides our world from the dark sphere in which float spirits and demons." Strauss, Berg, or perhaps Janáček might have added a probing musical dimension to this provocative theme, but Prokofiev, who in certain respects remained a precocious little boy all his life, seemed to regard the material mainly as an invitation to make mischief. He fashioned a dazzlingly inventive, broadly effective score that finally adds up to nothing more than an entertaining piece of operatic hokum. "Of theology there is little in *The Fiery Angel,*" Prokofiev wrote to a friend who questioned his enthusiasm, "but of orgies there's no end." One can practically see the naughty gleam in his eye.

Unfortunately, the Kirov's fashionably minimalist production—a joint project with London's Royal Opera House, directed by David Freeman and designed by David Roger—is only intermittently effective. The dominant visual image is an omnipresent group of bald whitewashed acrobats, personifications of Renata's demons, who lurk about, climb the walls, annoy the singers, and wear out their welcome early on. Otherwise, the drab basic-box set does little for the piece, and Freeman's flat direction pretty much leaves the hardworking principals—Galina Gorchakova (Renata) and Sergei Leiferkus (Ruprecht)—to fend for themselves. Even the climactic orgy of naked nuns is a dud—with all those habits and undies sailing through the air, the scene looks less like Satan worship than a riot in the convent laundry room. Gergiev's affection for the score registered in the superior orchestral playing, but on the whole this *Fiery Angel* turned out to be just one more depressing example of anonymous international opera.

Perhaps the Kirov should have made Tchaikovsky's *The Queen of Spades* its calling card. Here is a repertory masterpiece that the company can clearly still perform with a proprietary conviction that opera houses in the West simply cannot match, and all within the context of a traditional but never ossified approach. The staging by Yuri Temirkanov, the Kirov's former artistic director better known as a conductor, is both cogently

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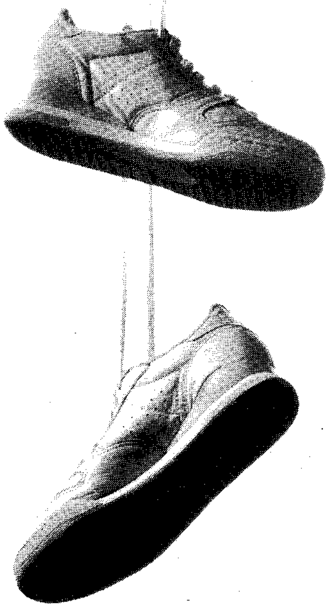

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organized and theatrically tense, and Igor Ivanov's designs elegantly re-create the opulence of old St. Petersburg. The singers I saw—Gegam Grigorian (Herman), Maria Gulegina (Liza), Olga Borodina (Polina), Irina Arkhipova (the Countess), Valery Lebed (Yeletsky), and Nikolai Putlin (Tomsky)—performed with ease and authority, but reliable sources say that the second cast was even better. For now, at least, the Kirov seems to be an ensemble company that rejoices in an extraordinary depth of vocal talent.

The *Boris Godunov* was less impressive, partly because the production, devised by the late Andrei Tarkovsky in 1983 for Covent Garden, glossed over the stark contrast between Boris's private guilt and the panoramic sweep of historical events. The flattened-out perspective, clumsy crowd movements, and lack of characterful detail seemed especially odd coming from such an experienced and admired film director. The performances were also curiously small-scaled, beginning with Nikolai Okhotnikov's solidly sung but unimposing czar. Again, vocal standards were impressively high, but Gegam Grigorian's one-dimensional Dimitri, Olga Borodina's overly dainty Marina, and Sergei Leiferkus's bland Rangoni left too much of the opera to the audience's imagination.

Overall, the Kirov gives the impression of a company in transition, although just where it is headed remains to be seen. Gergiev seems to want it both ways—a closely knit repertory ensemble that has strong national roots but also can compete with Western opera houses on their terms. If the Kirov can manage that balancing act and avoid degenerating into one more faceless international opera company without vitality or an artistic identity, then Gergiev is indeed a magician, and more power to him. The extensive audio-visual series of operas and orchestral works scheduled to appear on Philips Classics should keep us well informed, an impressive media showcase for the Kirov and its leader to vie with the one Deutsche Grammophon currently gives the Metropolitan and James Levine.

A number of New York's opera cognoscenti, in fact, received the Kirov's two-week visit with unmodified rapture and Gergiev as a veritable operatic messiah—mostly people who are fed up with the Met, weary of its vacuous artistic policies and impersonal corporate efficiency, and disappointed with the failed promise of Levine as both conductor and administrator. I sympathize, but let's be realistic. What the Kirov brought was often fresh and stimulating but hardly of consistent or inspired quality. Essentially, the company is a remarkably resourceful provincial ensemble with laudable ambitions, and it is led by a gifted musician and energetic impresario with interesting ideas that have yet to be fully tested or proved. ■

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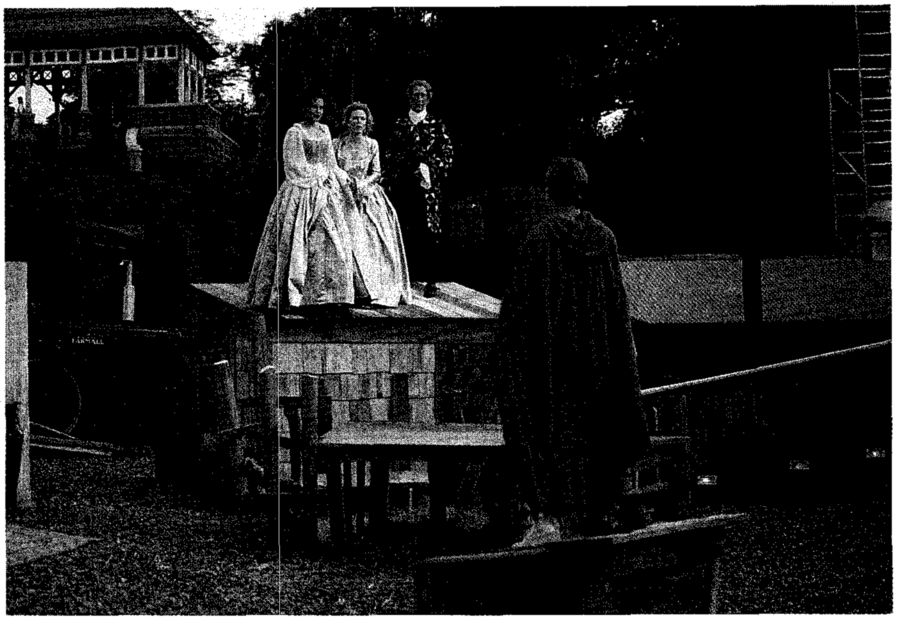
PASTORAL PASTICHE

"...Enough is going on in *As You Like It* for a director to have fun. Did Adrian Hall need to drag in cars, tractors, and gym shoes?..."



SHAKESPEARE IN THE DARK: *Adrian Hall's version of* As You Like It, *in Central Park.*

IT RAINED IN CENTRAL PARK DURING MOST of the critics' preview of **As You Like It,** which is not the way anyone likes it. Those of us not double-jointed enough to peer through shifting rows of umbrellas all around gave up at intermission. But by that time, Adrian Hall's production had had ample opportunity to prove itself no different from Shakespeare in the Park during Joseph Papp's lifetime. The standard was maintained, alas.

As You Like It is *A Midsummer Night's Dream* without the fairies, and with sunshine replacing moonlight. Though a maturer play, it is also one so cavalierly plotted as to sometimes place the puppeteer in front of the puppets. Still, it has other things to offer. It is a combination paean to and critique of youthful romance and pastoral high jinks, the twin ardors in the forest of Arden, where a banished duke establishes an outdoor court, and several pairs of lovers run headlong toward or away from one another. Here courtiers play at rustics, and gentlefolk at shepherds and shepherdesses. Fools become philosophers and sagacity is made mock of. The mistress of the revels is Rosalind, disguised as a young master, Ganymede. Her chief aides in the art of debunking are Touchstone, a jester who will end up a married man, and Jaques, a former rake turned cynic, soon to enter a monastery.

This must have been an even more madcap comedy when an audience could readily follow the vertiginous wordplay, which now gives pause to all but the most scholarly, though pause is just what a whirligig can least afford. Also, an actress changing into a man must have been even more dazzling in an era when that actress was, to begin with, an actor. Even so, an amorous young lady impersonating a skeptical youth in order to cure her lover from loving her (something neither of them wants at all), while an authentic shepherdess rejects her true swain as she pursues the bogus youth, is rousing stuff, especially if the melancholy Jaques casts his black-mantled shadow and black-bordered epigrams on the proceedings.

The director should cleave to Shakespeare's underlying meaning: that everything contains its opposite and all solutions are only provisional. Romance and pastoral have their festive and sportive charm, and are good antidotes to the periodic perversions of organized society, but eventually they are only a holiday that cannot endure.

The world is full of surprises: An inspired amateur can outwrestle a formidable professional; sudden conversions are possible even for rank malefactors. As Ganymede, Rosalind conveys that putatively masculine wisdom can dwell as readily in women, which Celia, even without male disguise, corroborates. And Rosalind, the sharpest critic of marriage, turns out to be its supreme promoter—both for herself and for others. Such twists, such paradoxes, such truth!

There is, in short, enough going on for a director to have fun juggling with what is provided. Did Adrian Hall need to drag in such cheap anachronisms as antique cars, tractors, gym shoes, and the rest? And why a chicken coop with real poultry that only serves the paltry purpose of laying a dramatic egg? Even live sheep may be too much where some humans are so sheepish. Yet Hall does score by dispensing with the usual stage structure of the Delacorte Theater and letting nature provide most of the scenery. But then why defy nature by casting as brothers a fair-haired Anglo and a dark-skinned Hispanic? Why turn a Dennis into a Denise when no such name existed in Shakespeare's world, and the black actress thus accommodated mucks up her two lines?

One of the play's great strategies is to use poetry for mundane purposes, and prose for sweepingly poetic ones, a subtlety requiring trained, mellifluous voices. Some of the best speakers here are Kathryn Meisle as Celia, Peter Jay Fernandez as Oliver, and George Morfogen as Duke Senior. But they are all miscast. Miss Meisle deserves to be Rosalind, and not to wear the dreadful dress in which the designer, Melina Root, who mixes periods gracelessly, sends her forth into Arden. Morfogen lacks stature and charisma for the good duke, but would be fine as the evil one, whom Larry Bryggman caricatures. Fernandez might have been an interesting Jaques—as the able Donald Moffat, too old and dignified for Touchstone, surely would have been. But Richard Libertini is a comedian who grows duller with each role and is, by temperament and demeanor, wholly unsuited to portray a thinking man.

Jake Weber, a resourceful actor, is rather too lightweight for Orlando, although he gives it a good try; John Scanlan is authentic and winning as old Adam; but the mere presence of Trellis Septer Jr. as a lord conjures up the rap team Kid n' Play in a class act of a quite different

Photograph by Martha Swope.

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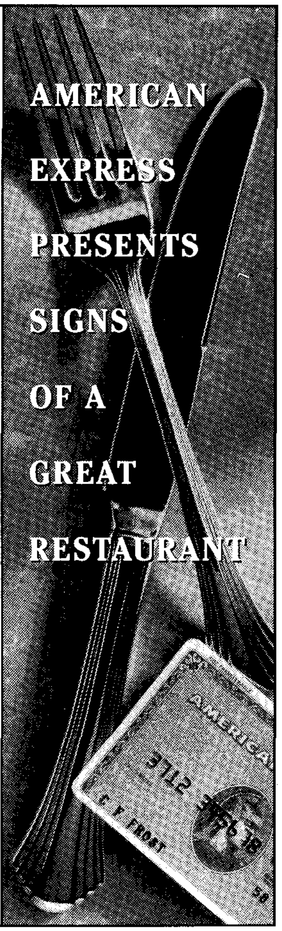

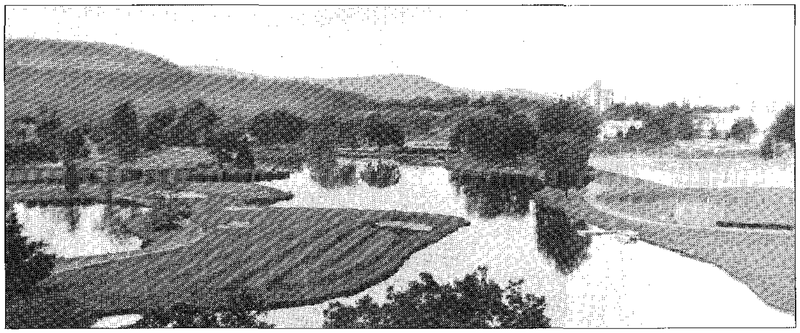

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sort. As Rosalind, Elizabeth McGovern, who seems to have become fixated on her debut role many years ago as a cute teenager, speaks with the voice of a finishing-school snot, confuses baby talk with sophistication, and prances about like a full-grown Percheron making like an Arabian colt. Though quite able to pass for a boy, she fails hopelessly at playing a woman, and is further plagued by receding eyes lost in an expanse of flat, wide face. Recently, I watched Miss McG. leave Ian McKellen's *Richard III* at the break; why not stay on and learn something?

And why does Hall stage the wrestling bout behind a stretch of opaque fence? Is it that it would be politically incorrect to show a slender white youth floor a Herculean black man? No wonder rain couldn't dampen a production all wet from the start.

RAINBOW & STARS, A GOOD MANY FLOORS closer to Heaven than other nightspots, and prettier than most even if you discount the glorious view, is presenting **Say It With Music,** subtitled *The Irving Berlin Revue.* When a songwriter has written as many hits as Berlin has, everyone is sure to miss some of his favorites, and equally sure to find some others. The question here is the presentation, determined as much by the perennial producers, Gregory Dawson and Steve Paul, as by the newly engaged director, Neal Kenyon.

The room's configuration confines the performers to a tight central space, with most of the tables stretching away to the sides, which is rough on the singers. A grand piano (wouldn't an upright do?) and the space claimed by the good bassist (Jay Leonhart) and drummer (Joe Cocuzzo) further cramp them. Although Fred Wells may pass as musical director, arranger, and pianist, he insists on performing too. He looks, however, like a smug, superannuated, overstuffed baby, and sings with the voice of a lovesick capon.

Kenyon is good at segues and thinking up business for the four performers, but hasn't solved the problem of what to do with the ones sitting out a number, who add to the clutter. All four have their personal talents, but do not mesh well and are sometimes individually miscast, as when the hefty comedienne Kaye Ballard warbles the swooning "I Got Lost in His Arms." Jason Graae is spirited, funny, and mellow by himself, but put him together with Miss Ballard, and the mismatch in age, size, and persona diminishes both. Ron Raines and Liz Callaway have first-rate musical-comedy voices, but he seems uncomfortable playing himself and not a role, and she lacks the two options of a chanteuse: sexiness or winsomeness. The audience, nevertheless, had a ball, and the food at R&S is impressive. But I'd prefer their returning to the old format: one terrific singer with a varied repertoire. ▬

SALES & BARGAINS

BY LEONORE FLEISCHER

STEIGER, STEIGER, BURNING BRIGHT

A GOOD SELECTION OF SPRING AND SUMMER shoes for women, handmade in Italy in sizes 7–9AA and 5–10B, were $225–$475 the pair, but now they are reduced. For example, mid-heel colored-grommet pumps, were $225, now $100; mesh-and-fabric sling-back flats, were $295, now $100; bronze ankle-strap high heels with open backs, were $295, now $100; high-heel (or low-heel) nubuck nailhead-studded sling-backs, were $315, now $100; mid-heel sling-backs, were $285, now $100; sandals with wedges decorated with cut glass, were $475, now $100; strappy mid-heel sling-backs in pearlized leather, were $315, now $100; high-heel suede-and-rhinestone evening pumps, were $315, now $100; scalloped mid-heel gold-trimmed evening pumps, were $315, now $100; multicolored snakeskin city sandals, were $450, now $100. A.E., M.C., V., checks accepted; all sales final. *Walter Steiger, 739 Madison Ave., near 64th St. (570-1212); Mon.–Sat. 10 a.m.–6 p.m.; through 7/30.*

RESTING ON THEIR FLORALS

THIS MANHATTAN-BASED GALLERY USUALLY sells to the design and decorating trades only, but it is having a 2-day sale in East Hampton. An array of traditional oil paintings is now 50 percent off and includes such genre paintings as dog and cow pictures, ancestral portraits, land- and seascapes, and florals. The works are all new but were painted in the styles of yesterday and aged to look like antiques. They are beautifully presented in reproduction period frames and sold by size. For instance, 8 in. by 10 in., were $500–$800, now $250–$400; 12 in. by 16 in., were $800–$1,110, now $400–$550; 20 in. by 24 in., were $1,200–$1,800, now $600–$900; 24 in. by 30 in., were $2,000–$3,000, now $1,000–$1,500. Also on sale are framed botanical and architectural prints, were $800–$1,200, now $275–$475; and beautifully framed new, deeply beveled mirrors, such as an ornately framed 24-in.-by-36-in. mirror, was $1,800, now $850. Checks accepted; no credit cards; all sales final. *Patricia Heesy Fine Art, Oddfellows Hall, 26 Newtown Lane, East Hampton, N.Y. (516-324-3893). By car from Manhattan: Take the Long Island Expressway (Rte. 495/LIE) and get off at Exit 70 (Westhampton Rd.); turn right onto Westhampton Rd.; turn left onto Rte. 27E (to Easthampton—Rte. 27E becomes Main St. in Easthampton), turn left at light in center of Easthampton onto Newton Lane; go 1/8 mile; store is on right; Sat. and Sun. 9 a.m.–6 p.m.; 7/25–26.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

GOOD BUY TO ALL THAT

BE ADVISED THAT, ACCORDING TO THE BETter Business Bureau, merchants don't have the right to stipulate that you must make a minimum purchase to use your credit card. The Better Business Bureau says that merchants' contracts with MasterCard and Visa and their bank issuers forbid such minimum-purchase requirements. Consumers are entitled to use their MasterCard or Visa cards to pay for an item, no matter how low the price. If a merchant refuses to accept a credit card for small purchases, consumers should send a letter of complaint to the bank that issued that card. If that doesn't resolve things, they can contact the credit-card company and the Better Business Bureau. Neither American Express nor Discover prohibits minimum charges per se. However, both companies state that merchants cannot charge higher minimums for their cards than for other cards they accept. Thus, if a merchant accepts Visa or MasterCard, he cannot require minimums for Discover or American Express. *Better Business Bureau, 257 Park Ave. So., New York, N.Y. 10010; 900-*INF-OBBB *(95¢ per minute; calls average 3–4 minutes).*

PASTA LA VISTA, BABY

IF YOU'RE HUNGRY IN GREENWICH VILLAGE, you'll want to know that the homey, bustling, family-owned restaurant Villa Mosconi has a very reasonable prix fixe menu served Monday through Saturday from noon to 5 P.M. For $12.95, you get the soup of the day and your choice of chicken parmigiana; fried calamari; or pasta with marinara, tomato, or meat sauce. The chicken and calamari are served with salad or a vegetable. For dessert, tortoni or spumoni comes with coffee. A.E., M.C., V. accepted; reservations strongly suggested. *Villa Mosconi, 69 MacDougal St., near Bleecker St. (673-0390).*

WEE ARE THE CHAMPIONS

SPRING AND SUMMER CLOTHING FOR YOUNGsters is half-price here, including outerwear in sizes 12 mos.–8 yrs. from Babymini, Jean Bourget, Maugin, and Lemmi, was $78–$168, now $39–$84; cotton short-sleeved T-shirts in sizes 6 mos.–14 yrs. from IKKS, Flapdoodles, Jean Bourget, Yink Ink, and others, were $14–$42, now $7–$21; cotton walking shorts and Lycra bike shorts in sizes 12 mos.–14 yrs. for boys and girls from IKKS, Loli, Petit Boy, and Maxou, in plaids, florals, and assorted prints, were $26–$48, now $13–$24; cotton shirts and blouses in sizes 6 mos.–14 yrs. from New Man, Babymini, Supermini, and Jean Bourget, were $29–$68, now $14.50–$34; bathing suits in sizes 2–12 yrs. made by Legoons, Tapemeasure, Loli, Million Dollar Baby, and Splat, were $16–$42, now $8–$21; dresses and skirts in sizes 12 mos.–14 yrs. from Mousefeathers, Izzy, Maxou, and Jean Bourget, were $38–96, now $19–$48; summer-weight pants in sizes 12 mos.–12 yrs. by Jean Bourget, Babymini, IKKS, Petit Boy, Iggywear, Wes & Willy, and New Man, were $28–$76, now $14–$38; all jelly beach sandals in sizes 21–27, were $12, now $6. A.E., M.C., V. accepted; no checks; all sales final. *Robin's Nest, 1397 Second Ave., near 73rd St. (737-2004); Mon.–Sat. 11 a.m.–6 p.m.; 330 Jericho Turnpike, Syosset, N.Y. (516-921-4944); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

O.K. CORAL

JEWELRY FROM AROUND THE WORLD IS DIScounted at this small shop, and everything is 25 percent off, including assorted sterling-silver, gold, gold-filled, and marcasite pins, bracelets, rings, and earrings. Some feature such semiprecious stones as onyx, carnelian, bloodstone, chalcedony, rose quartz, tiger's-eye, jade, lapis, coral, and turquoise. Hundreds of bracelets and bangles—with and without stones—were $10–$200, now $7.50–$150; semiprecious-stone necklaces (some with beads of sterling silver, some one of a kind) designed by Nagindas, were $30–$350, now $22.50–$262.50. Also silver and turquoise American Indian jewelry, including rings, earrings, bracelets, pins, pendants, squash-blossom necklaces, and more, was $20–$950, now $15–$712.50; marcasite pieces, some with semiprecious stones, including earrings, pins, bracelets, rings, and pendants, were $20–$200, now $15–$150; assorted watches by Pulsar, Lexon, Exactly, and Visage, were $10–$50, now $7.50–$37.50. A.E., M.C, V., checks accepted. Refunds, exchanges possible. *Max Nass, Inc., 118 E. 28th St. (679-8154); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. till 4 p.m.; through 8/1.* ▬

A Complete Entertainment Guide for Seven Days Beginning

JULY 22

56 MOVIES

64 THEATER

67 ART

70 MUSIC & DANCE

73 RESTAURANTS

79 OTHER EVENTS

80 CHILDREN

81 NIGHTLIFE

85 RADIO

86 TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—7/15–8/2: *Echoes From a Somber Empire* (1990). #2—"Somewhere in the Night: The Auteur Side of Film Noir." 7/21–22: *The Set-Up* (1949); *The Enforcer* (1951). 7/23: *The Pitfall* (1948); *Fallen Angel* (1945). 7/24–26: *Gun Crazy* (1949); *The Big Combo* (1955). 7/27–28: *Somewhere in the Night* (1946); *I Wake Up Screaming* (1941). #3—*One False Move.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Boomerang.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Monster in a Box.* #2—*Mediterraneo.* #3—*Night on Earth.* #4—*Delicatessen.* #5—*Zentropa.* #6—*Antonia and Jane; Hear My Song.*

4. LE CINEMATOGRAPHE—15 Vandam St. (675-4680). #1—Through 7/23: *Blast of Silence* (1961). 7/24: *Detour* (1945); *The Stranger on the Third Floor* (1940). 7/25: *Brute Force* (1947); *The Prowler* (1951). 7/26: *Leopard Man* (1943); *Amazing Mr. X* (1948). 7/27: *Betrayed* (1944); *The Seventh Victim* (1943). 7/28: *The Reckless Moment* (1949); *Act of Violence* (1948).

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Prelude to a Kiss.* #2—*Cool World.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 7/22–25: "The World's Best Commercials: Cannes 1991." 7/26–28: *Paris Is Burning* (1991); *The Boys in the Band* (1970). 7/29–30: *Whatever Happened to Baby Jane?* (1962); *Let Him Have It* (1991).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Universal Soldier.* #2—*Man Trouble.* #3—*Unlawful Entry.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 7/22: *Sudden Fear* (1952); *Harriet Craig* (1950). 7/23: *To Catch a Thief* (1955); *Wait Until Dark* (1967). 7/24–25: *Notorious* (1946); *Spellbound* (1945). 7/26: *Citizen Kane* (1941); *The Magnificent Ambersons* (1942). 7/27: *Bob le Flambeur* (1955); *Vivre Sa Vie* (1962). 7/28: *Goldfinger* (1946); *From Russia With Love* (1963).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*A League of Their Own.* #2—*Batman Returns.* #3—*Batman Returns.* #4—*A League of Their Own.* #5—*Batman Returns.* #6—*Patriot Games.* #7—*The Best Intentions.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.* #3—*Sister Act.* #4—*Pinocchio; Lovers.* #5—*Honey, I Blew Up the Kid.* #6—*The Adjuster.* #7—*Daughters of the Dust.* Opening 7/24: *Mo' Money.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *The Castle of Cagliostro.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Boomerang.* #2—*The Player.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *L'Elegant Criminel; Where Angels Fear to Tread.* Opening 7/24: *Affengeil.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Wisecracks.* #2—*Europa, Europa.* #3—*Raise the Red Lantern.* #4—*For Sasha.* Opening 7/24: *Afraid of the Dark.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Boomerang.* #2—*Universal Soldier.* #3—*Universal Soldier.* #4—*Boomerang.* #5—*Cool World.* #6—*Lethal Weapon 3.*

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Sister Act.* #2—*A Stranger Among Us.* #3—*Housesitter.* #4—*Prelude to a Kiss.* #5—*Man Trouble.* #6—*Unlawful Entry.* #7—*Unlawful Entry.* #8—*A League of Their Own.* #9—*A League of Their Own.* Opening 7/24: *Mo' Money.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Housesitter; Pinocchio.* #2—*Patriot Games.* #3—*Honey, I Blew Up the Kid.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Playboys.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *A League of Their Own.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Batman Returns.* #2—*Cool World.* #3—*Universal Soldier.* Opening 7/24: *Mo' Money.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Man Trouble.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Boomerang.* #2—*A Stranger Among Us.* #3—*Honey, I Blew Up the Kid.* #4—*Honey, I Blew Up the Kid.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Unlawful Entry.* #2—*Unlawful Entry.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Cool World.* Opening 7/24: *Mo' Money.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Batman Returns.* #2—*Universal Soldier.* #3—*Man Trouble.* #4—*Universal Soldier.* #5—*Basic Instinct.* #6—*Lethal Weapon 3.* #7—Through 7/23: *Universal Soldier.* Opening 7/24: *Mom and Dad Save the World.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Honey, I Blew Up the Kid.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Boomerang.* **EMBASSY 3—***Boomerang.* **EMBASSY 4—***Sister Act.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Patriot Games.* #2—*Mediterraneo.* #3—*The Playboys.* #4—*The Player.* #5—*Pinocchio; Housesitter.* #6—*Wisecracks.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *A Stranger Among Us.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *A League of Their Own.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Casablanca.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Prelude to a Kiss.* #2—*Night on Earth.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Honey, I Blew Up the Kid.* #2—*Honey, I Blew Up the Kid.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Basic Instinct.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Zentropa.* Opening 7/24: *Afraid of the Dark.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Unlawful Entry.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Raise the Red Lantern.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Lethal Weapon 3.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Boomerang.* #2—*Boomerang.* Opening 7/24: *Mo' Money.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Housesitter.* **CORONET—***Prelude to a Kiss.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Antonia and Jane; Hear My Song.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *A Stranger Among Us.* **CINEMA II—***Sister Act.* **CINEMA THIRD AVE.—***The Playboys.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). #1—*Toto Le Heros.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Man Trouble.* #2—*The Player.* #3—*The Waterdance; Pinocchio.* #4—*My Cousin Vinny.* #5—*Basic Instinct.* #6—*Far and Away.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Universal Soldier.* #2—*Batman Returns.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Best Intentions.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Patriot Games.* #2—*Cool World.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mediterraneo.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A League of Their Own.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Patriot Games.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Batman Returns.* #2—*Cool World.* Opening 7/24: *Mo' Money.* #3—*Universal Soldier.* #4—*Boomerang.* #5—*Sister Act.* #6—*Boomerang.* #7—*Prelude to a Kiss.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Housesitter.* #2—*Unlawful Entry.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A Stranger Among Us.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *A League of Their Own.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*A Tale of Springtime.* #2—*The Player.* #3—*The Hairdresser's Husband.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Unlawful Entry.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Universal Soldier.* #2—*Batman Returns.* #3—*Cool World.* #4—*Honey, I Blew Up the Kid.* #5—*Boomerang.* #6—*Patriot Games.* Opening 7/24: *Mo' Money.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Man Trouble.* #2—*Housesitter.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Patriot Games.* #2—*Pinocchio; Lethal Weapon.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Boomerang.* #2—*Batman Returns.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "American Impressionist: A Robert Altman Retrospective." 7/25: *Sugarfoot:* "Apollo with a Gun"; *Combat:* "Cat and Mouse"; *M*A*S*H* (1969). 7/26: *Brewster McCloud* (1970); *That Cold Day in the Park* (1969). 7/27 Though 1/24/93: "The Living-Room Candidate: A History of Presidential Campaigns on Television 1952–1992." 7/11–24: "Nixon-Kennedy Debate #1–#4"; "JFK's Houston Ministerial Speech"; "Person to Person with Richard and Pat Nixon." 7/25–8/7: "Conversation at Gettysburg"; "The People Speak"; "Nixon: Man in the Arena"; "What Manner of Man?"; "Change Without Chaos"; George McGovern's Vietnam Speech."

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 7/2–31: "Richard Schwarz Summer Film Festival." 7/23: *Native Son* (1950), dir. Pierre Chenal; *Lost Boundaries* (1949), dir. Alfred L. Werker; *An Affair of the Skin* (1963), dir. Ben Maddow. 7/24: *Tarzan the Fearless* (1933), dir. Robert F. Hill; *Tarzan's Revenge* (1938), dir. Glenn Morris; *Tarzan and the Green Goddess* (1938), dir. Edward Kull. 7/25: *Persona* (1966), dir. Ingmar Bergman; *Diary of a Country Priest* (1950), dir. Robert Breason. 7/26: "Two by Alain Resnais" *Hiroshima, Mon Amour* (1960) and *Last Year at Marienbad* (1961).

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. Call for times. 7/22, 24, & 25: *Fried Green Tomatoes* (1991), dir. Jon Avnet.

BROOKLYN HISTORICAL SOCIETY—128 Pierrepont St. (718-624-0890). $5.50. 7/23 at 6:30: Filmmaker Carlos Ortiz presents his film *Machito: A Latin Jazz Legacy.*

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. "1992 Summer Silent Film Festival." 7/22: *The Merry Widow* (1925), dir. Von Stroheim, with Mae Murray and John Gilbert. With accompaniment by Lee Erwin.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). "Hit the Road, Jacques!: Road Movies Around the World...From Africa to Tadzhikistan." 7/20–22: *Voyage en Douce* (1979), dir. Michel Deville; *Going Places* (1974), dir. Bertrand Blier. 7/21–23: *Brothers* (1991), dir. Bakhtiyar Khuoynazarov; *Walkabout* (1971), dir. Nicolas Roeg. 7/23–25: *A Hungarian Fairy Tale* (1987), dir. Gyula Gazdag; *The Navigator: A Medieval Odyssey* (1988), dir. Vincent Ward. 7/24–26: *Vagabond* (1985), dir. Agnès Varda; *Every Other Weekend* (1991), dir. Nicole Garcia. 7/26–28: *The Beekeeper* (1986), dir. Theo Angelopoulos; *The Seventh Seal* (1956), dir. Ingmar Bergman. 7/27–29: *Pierrot le Fou* (1965), dir. Jean-Luc Godard; *Weekend* (1967), dir. Jean-Luc Godard. 7/29–30: *Ariel* (1988), dir. Aki Kaurismäki; *Bye Bye Brazil* (1979), dir. Carlos Diegues. 7/30–31: *Mr. Universe* (1988), dir. Gyorgy Szomjas; *Paris, Texas* (1984), dir. Wim Wenders.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. All programs start at 8. 7/28: "A Night With Bad Twin." *A Partly Cloudy Day* (1990), dir. Brian Dentz; *Stealing Souls* (1992), dir. Marly Narvaez; *The Class Struggle* (1991), dir. Lincoln Cleveland; *Renovation* (1991), dir. Elizabeth Finnegan; *Craps* (1991), dir. Rick Rodine.

FLOATING CINEMA SERIES—(718-599-5137). *The Cartoon Campaign,* a series of animated classics from the late twenties to today focusing on political events and personalities, including *Betty Boop for President* and Krazy Cat in *Prosperity Blues.* All shows start at 8:45. 7/25, 26: **Orchard Beach, Bronx.**

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 7/22: *Pauline à la Plage* (1983), dir. Eric Rohmer.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. **Newman Theater:** "Italian Summer Festival: 30 Days of Italian Cinema." 7/21–23: *Cronaca Familiare/Family Chronicle* (1962), dir. Valerio Zurlini; *Ragazzi Fuori/Boys Out of Jail* (1989), dir. Marco Risi. 7/24: *Intervista/Interview* (1987), dir. Federico Fellini; *Mignon é Partita/Mignon Has Left* (1987), dir. Francesca Archibugi. 7/28–30: *I Basilischi/The Lizards* (1963), dir. Lina Wertmüller; *La Carne/The Flesh* (1991), dir. Marco Ferreri. **Little Theater:** Through 8/2: *Cousin Bobby* (1991), dir. Jonathan Demme. 7/17–8/2: *Brazil* (1985), dir. Terry Gilliam; *The Night of the Hunter* (1955), dir. Charles Laughton.

MAXWELL'S—1039 Washington St., Hoboken, N.J. (201-798-4064). $4. "The Film Series at Maxwell's." 7/21, 22: *Vegas in Space*, dir. Philip R. Ford.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). **Grace Rainey Rogers Auditorium:** $3. "See Great Films: International Film Favorites." 7/24: *Being There* (1979), dir. Hal Ashby. 7/25: *Lost Horizon* (1937), dir. Frank Capra.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International Du Film." 7/20, 21: *Neokoutchennia Piessa Dlia Mekanitcheskovo Piannina/Unfinished Piece for a Player Piano* (1977), dir. Nikita Mikhailkov. 7/21, 23: *De Bruit et de Fureur/-Sound and Fury* (1987), dir. Jean-Claude Brisseau. 7/21, 25: *La Belle et la Bête/Beauty and the Beast* (1946), dir. Jean Cocteau. 7/23, 24: *Hiroshima, Mon Amour*

For movie showtimes

CALL 777-FILM

Your what where and when guide to the movies.

NEW YORK MAGAZINE

(1959), dir. Alain Resnais. 7/23: *Manhattan* (1979), dir. Woody Allen. 7/24: *La Noire de.../Black Girl* (1966), dir. Ousmane Sembène; *La Hora de los Niños/The Children's Hour* (1969), dir. Arturo Ripstein. 7/24, 25: *Le Dossier 51* (1978), dir. Michel DeVille. 7/25, 27: *Extérieur Nuit* (1980), dir. Jacques Bral. 7/26: *Chronik der Anna Magdalena Bach/The Chronicle of Anna Magdalena Bach* (1967), dirs. Jean-Marie Straub and Danièle Huillet. 7/26, 28: *Les Trois Courronnes du Matelot/Three Crowns of a Sailor* (1982), dir. Raoul Ruiz. 7/27, 28: *Un Homme et Une Femme/A Man and a Woman* (1966), dir. Claude Lelouch. 7/28: *Otac na Sluzbenon Putu/When Father Was Away on Business* (1985), dir. Emir Kusturica.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 9/20/92: "Bob & Ray: A Comedy Sampler." Through 7/26: "Bob and Ray on Politics and Government." 7/28–8/23: "Bob and Ray: The One and Only." Through 8/2: "Sights and Sounds of American Politics."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 7/17–22: *Delicatessen* (1991). 7/23: *He Who Gets Slapped* (1924). 7/24–8/4: *Adam's Rib* (1991). Cinema #2: 7/22–23: *Chimes at Midnight* (1965). 7/24–28: *Incident at Oglala* (1992).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. "Celestial Voyages." 7/22: *Spaceborne* (1977), dir. Philip Dauber; *Moonwalk One* (1970), dir. Theo Kamecke. 7/23: *Explorers* (1985), dir. Joe Dante.

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. Through 6/27–8/29: "Visions of Columbia." 7/25: *The Ambassador of India* (1986), dir. Mario Ribero.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). "Summer Foreign Film Festival." 7/23: *The Cook, the Thief, His Wife, & Her Lover* (1989), dir. Peter Greenaway; *Carravaggio* (1986), dir. Derek Jarman. 7/24: *The Shop on Main Street* (1965), dirs. Jan Kadar and Elmar Klos; *The Boxer and Death* (1962), dir. Peter Sloan. 7/25: *Andrei Roublev* (1966), dir. Andrei Tarkovsky. 7/26: *Fanny & Alexander* (1983), dir. Ingmar Bergman.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Universal Soldier.* #2—*Boomerang.* #3—*Honey, I Blew Up the Kid.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Boomerang.* #2—*Cool World.* #3—*Universal Soldier.* #4—*Sister Act.* #5—*A League of Their Own.* #6—*Batman Returns.* #7—*Unlawful Entry.* #8—*Honey, I Blew Up the Kid.* #9—*Prelude to a Kiss.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Universal Soldier.* #2—*Batman Returns.* #3—Through 7/23: *Boomerang*. Beg. 7/24: *Mo' Money.* #4—*Unlawful Entry.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). Closed.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Boomerang.* #2—*Universal Soldier.* #3—*Unlawful Entry.* #4—*Batman Returns.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Prelude to a Kiss.*#2—*Batman Returns.* #3—*Cool World.* #4—*Honey, I Blew Up the Kid.* #5—*Unlawful Entry.* #6—*A League of Their Own.* #7—*Universal Soldier.* #8—*Sister Act.* #9—*Boomerang.* #10—*Pinocchio; Boomerang.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Sister Act.* #2—*Batman Returns.* #3—*Man Trouble.* #4—*Class Act.* #5—*Boomerang.* #6—*Boomerang.* #7—*Patriot Games; Cool World.* #8—*Prelude to a Kiss.* #9—*Universal Soldier.* #10—*Unlawful Entry.* #11—*A League of Their Own.* #12—*Lethal Weapon; Pinocchio.* #13—*Honey, I Blew Up the Kid; A Stranger Among Us.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Honey, I Blew Up the Kid.* #2—*Unlawful Entry.* #3—*A League of Their Own.* #4—*Man Trouble.* #5—*Pinocchio; Patriot Games.* #6—*Prelude to a Kiss.* #7—*A Stranger Among Us.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Honey, I Blew Up the Kid.* #2—*Prelude to a Kiss.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Honey, I Blew Up the Kid.* #2—*Patriot Games; Pinocchio.* #3—*A League of Their Own.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Howards End.* #2—*A Stranger Among Us.* #3—*Batman Returns.* #4—*A League of Their Own.* #5—*Unlawful Entry; Pinocchio.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Universal Soldier.* #2—*Boomerang.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Batman Returns.* #2—*Cool World.* #3—*Boomerang.* #4—*Universal Soldier.* #5—*Sister Act.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Batman Returns.* #2—*Universal Soldier.* #3—*Sister Act.* #4—*Boomerang.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Boomerang; Housesitter.* #2—*Batman Returns.* #3—*Man Trouble.* #4—*Boomerang.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Honey, I Blew Up the Kid.* #2—*Prelude to a Kiss.* #3—*Universal Soldier.* #4—*A League of Their Own.* #5—*Unlawful Entry.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*A Stranger Among Us.* #2—*Cool World.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Cool World.* #2—*Honey, I Blew Up the Kid.* #3—*A Stranger Among Us.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Batman Returns.* #2—*Universal Soldier.* #3—*A League of Their Own.* #4—*Unlawful Entry.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Universal Soldier.* #2—*Batman Returns.* #3—*Sister Act.* #4—*Boomerang.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Man Trouble.* #2—*A League of Their Own.* #3—*A Stranger Among Us.* #4—*Batman Returns.* #5—*Unlawful Entry.* #6—*Universal Soldier.* #7—*Prelude to a Kiss.* #8—*Sister Act.* #9—Through 7/23: *Cool World; Patriot Games*. Beg. 7/24: *Mom and Dad Save the World.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Honey, I Blew Up the Kid.* #2—*A League of Their Own.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.* #3—*Boomerang.* #4—*Batman Returns; Cool World.* #5—*Pinocchio; Unlawful Entry.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Universal Soldier.* #2—*Batman Returns.* #3—*Boomerang.* #4—*Unlawful Entry.* #5—*Cool World; Honey, I Blew Up the Kid.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Boomerang.* #2—*Cool World.* #3—*Honey, I Blew Up the Kid.* #4—*Universal Soldier.* #5—*Batman Returns.* #6—*Unlawful Entry..*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Batman Returns.* #2—*Honey, I Blew Up the Kid.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*A League of Their Own.* #2—*A Stranger Among Us.* #3—*Cool World.* #4—*Man Trouble.*

303. CORONA—PLAZA—(639-7722). #1—*Honey, I Blew Up the Kid; Universal Soldier.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*A Stranger Among Us.* #2—*Man Trouble.* #3—*Boomerang.* #4—*A League of Their Own.* #5—*Universal Soldier.* #6—*Prelude to a Kiss.* #7—*Unlawful Entry.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Honey, I Blew Up the Kid.* #2—*Cool World.* #3—*Sister Act.* #4—*Boomerang.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*A Stranger Among Us.* #2—*Honey, I Blew Up the Kid.* #3—*Batman Returns.* #4—*Prelude to a Kiss.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Boomerang.* #2—*Universal Soldier.* #3—*Unlawful Entry.* #4—Through 7/23: *Housesitter; Patriot Games*. Beg. 7/24: *Mo' Money.*

308. FLUSHING—UTOPIA—(454-2323). #1—*A Stranger Among Us.* #2—*Prelude to a Kiss.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Patriot Games; Cool World.* #2—*Honey, I Blew Up the Kid.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Lethal Weapon 3.* #2—*Housesitter.* #3—*Prelude to a Kiss.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Unlawful Entry.* #2—*Man Trouble.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *A Stranger Among Us.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Universal Soldier.* #2—*Batman Returns.* #3—*Batman Returns.* #4—*A League of Their Own.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Boomerang.* #2—*Pinocchio; Boomerang.* #3—*Universal Soldier.* #4—*Sister Act.* #5—*Man Trouble.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Prelude to a Kiss.* #2—*Patriot Games.* #3—*Housesitter; A League of Their Own.* #4—*Unlawful Entry.* #5—*A Stranger Among Us.* #6—*Cool World.* #7—*A League of Their Own.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Sister Act.* #2—*Honey, I Blew Up the Kid.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Batman Returns.* #2—*Boomerang.* #3—*Universal Soldier.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Boomerang.* #2—*Batman Returns.* #3—Through 7/23: *Man Trouble*. Beg. 7/24: *Mo' Money.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Honey, I Blew Up the Kid.* #2—*Universal Soldier.* #3—*Unlawful Entry.* #4—*Cool World.* #5—Through 7/23: *Prelude to a Kiss*. Beg. 7/24: *Mom and Dad Save the World.* #6—*A League of Their Own.* #7—*Sister Act.*

320. REGO PARK—DRAKE—(457-4002). *Basic Instinct; My Cousin Vinny.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Sister Act.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Honey, I Blew Up the Kid.* #2—*Batman Returns.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*A Stranger Among Us.* #2—*Prelude to a Kiss.*

401. NEW DORP—HYLAN—(351-6601). #1—*A League of Their Own.* #2—*Honey, I Blew Up the Kid.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*A League of Their Own.* #2—*Universal Soldier.* #3—*Unlawful Entry.* #4—*Man Trouble.* #5—*Boomerang.* #6—*Honey, I Blew Up the Kid.* #7—*Batman Returns.* #8—Through 7/23: *Sister Act*. Beg. 7/24: *Mom and Dad Save the World.* #9—*Prelude to a Kiss.* #10—*Cool World; Patriot Games.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Unlawful Entry.* #2—*Boomerang.*

501. BELLMORE—MOVIES—(783-7200). *A Stranger Among Us.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Batman Returns.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Man Trouble.* #2—*Prelude to a Kiss.* #3—*A League of Their Own.* #4—Through 7/23: *Unlawful Entry*. Beg. 7/24: *Mom and Dad Save the World.* #5—*Batman Returns.* #6—Through 7/23: *Housesitter; Lethal Weapon*. Beg. 7/24: *Mo' Money.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—

A League of Their Own. #2—*A Stranger Among Us.* #3—*Honey, I Blew Up the Kid.* #4—*Cool World.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Honey, I Blew Up the Kid.* #2—*A League of Their Own.* #3—*Boomerang.* #4—*Universal Soldier.* #5—*Cool World.* #6—*Batman Returns.* #7—*Sister Act.* #8—*Unlawful Entry.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Pinocchio; Patriot Games.* #2—*Universal Soldier.* #3—*A League of Their Own.* #4—*Batman Returns.* #5—*Prelude to a Kiss.* #6—*Honey, I Blew Up the Kid.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Man Trouble.* #2—Through 7/23: *Unlawful Entry.* Beg. 7/24: *Mom and Dad Save the World.* #3—*Cool World.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Unlawful Entry.* #2—*Honey, I Blew Up the Kid.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Boomerang.* #2—*Sister Act.* #3—*Universal Soldier.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Pinocchio; Basic Instinct; Beethoven; Hook.* #2—*Wayne's World; Encino Man.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Honey, I Blew Up the Kid.* #2—*Boomerang.* #3—*Cool World.* #4—*Pinocchio; Patriot Games.* #5—*A Stranger Among Us.* #6—*Universal Soldier.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Honey, I Blew Up the Kid.* #2—*A League of Their Own.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Man Trouble.* #2—*Unlawful Entry.* #3—*Prelude to a Kiss.* #4—*Sister Act.* #5—*Boomerang.* #6—*Universal Soldier.*

515. MALVERNE—TWIN—(599-6966). #1—*Lethal Weapon; Pinocchio.* #2—*My Cousin Vinny; Encino Man.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Prelude to a Kiss.* #2—*Boomerang.* #3—*Patriot Games.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Honey, I Blew Up the Kid.* #2—*Sister Act.* #3—*A League of Their Own.* #4—*Prelude to a Kiss.* #5—*Boomerang.* #6—*Batman Returns.* #7—*Universal Soldier.* #8—Through 7/23: *Cool World.* Beg. 7/24: *Mo' Money.* #9—Through 7/23: *Unlawful Entry.* Beg. 7/24: *Mom and Dad Save the World.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Honey, I Blew Up the Kid.* #2—*Batman Returns.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Pinocchio; My Cousin Vinny.* #2—*Lethal Weapon.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Pinocchio; Basic Instinct.* #2—*Honey, I Blew Up the Kid.* #3—*Night on Earth; Housesitter.* #4—*Batman Returns.* #5—*Mediterraneo.* #6—*Man Trouble.* #7—*A League of Their Own.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*A Stranger Among Us.* #2—*Sister Act.* #3—*Unlawful Entry.* #4—*Cool World.* #5—*Howards End.* #6—*Universal Soldier.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Honey, I Blew Up the Kid.* #2—*Housesitter.* #3—*A League of Their Own.* #4—*Patriot Games.* #5—*Batman Returns.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*A Stranger Among Us.* #2—*Cool World.*

526. ROSLYN—ROSLYN—(621-8488). #1—*A Stranger Among Us.* #2—*A League of Their Own.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*A League of Their Own.* #2—*Universal Soldier.* #3—*Prelude to a Kiss.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Batman Returns.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Lethal Weapon 3.* #2—*Basic Instinct.* #3—*Universal Soldier.* #4—*Universal Soldier.* #5—*Boomerang.* #6—*Boomerang.* #7—*Class Act.* #8—*Honey, I Blew Up the Kid.* #9—*Pinocchio; Alien 3.* #10—*Batman Returns.* #11—*Cool World.* #12—*Unlawful Entry.* #13—*Man Trouble; Sister Act.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Honey, I Blew Up the Kid.* #2—*Boomerang.* #3—Through 7/23: *Universal Soldier.* Beg. 7/24: *Mo' Money.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Patriot Games.* #2—*A Stranger Among Us.* #3—*Prelude to a Kiss.* #4—*Beethoven; My Cousin Vinny.* #5—*A League of Their Own.* #6—*Housesitter.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Howards End.* #2—*Boomerang.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Universal Soldier.* #2—*Unlawful Entry.* #3—*A League of Their Own.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*A Stranger Among Us.* #2—*Sister Act; Honey, I Blew Up the Kid.* #3—*Cool World; Patriot Games; Prelude to a Kiss.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Batman Returns.* #2—*Boomerang.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Prelude to a Kiss.* #2—*Batman Returns.* #3—*Universal Soldier.* #4—*Unlawful Entry.* #5—*Cool World.* #6—*Boomerang.* #7—*Sister Act.* #8—*Man Trouble.* #9—*A League of Their Own.* #10—*Basic Instinct; Housesitter.* #11—*Pinocchio; Patriot Games.* #12—*Honey, I Blew Up the Kid.* #13—*A Stranger Among Us; Lethal Weapon 3.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Universal Soldier.* #2—*Batman Returns.* #3—*Prelude to a Kiss.* #4—*Man Trouble.* #5—*Basic Instinct; Housesitter.* #6—*Sister Act.* #7—*A League of Their Own.* #8—*Unlawful Entry.* #9—*Lethal Weapon 3.* #10—*Boomerang.* #11—*Honey, I Blew Up the Kid.* #12—*A Stranger Among Us; Patriot Games.* #13—*Cool World; Pinocchio; My Cousin Vinny.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.* #3—*Man Trouble.* #4—*Prelude to a Kiss.* #5—*A League of Their Own.* #6—*Unlawful Entry.* #7—Through 7/23: *Batman Returns.* Beg. 7/24: *Mom and Dad Save the World.* #8—*Universal Soldier.* #9—*Boomerang.* #10—Through 7/23: *Patriot Games; Cool World.* Beg. 7/24: *Mo' Money.*

611. CORAM—PINE—(698-6442). #1—*Sister Act.* #2—*Honey, I Blew Up the Kid.* #3—*A League of Their Own.* #4—*Patriot Games; Cool World.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*A Stranger Among Us.* #2—*Prelude to a Kiss.* #3—*A League of Their Own.* #4—*Batman Returns.* #5—*Patriot Games; Cool World.*

613. ELWOOD—ELWOOD—(499-7800). #1—*A Stranger Among Us.* #2—*Honey, I Blew Up the Kid.*

616. HUNTINGTON—SHORE—(421-5200). #1—*A League of Their Own.* #2—*Prelude to a Kiss.* #3—*Pinocchio; Patriot Games.* #4—*Man Trouble.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Batman Returns.*

618. ISLIP—ISLIP—(581-5200). #1—*Universal Soldier.* #2—*Cool World.* #3—*Unlawful Entry.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Unlawful Entry.* #2—*Honey, I Blew Up the Kid.* #3—*Man Trouble.* #4—*Batman Returns.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 7/23: *Encino Man.* Beg. 7/24: *My Cousin Vinny.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*A League of Their Own.* #2—*Prelude to a Kiss.* #3—*Batman Returns.* #4—*Honey, I Blew Up the Kid.* #5—*Boomerang.* #6—*Patriot Games; Cool World.* #7—*Universal Soldier.* #8—*Man Trouble.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 7/23: *Encino Man.* Beg. 7/24: *My Cousin Vinny.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.* #3—*Man Trouble.* #4—*Prelude to a Kiss.* #5—*A League of Their Own.* #6—*Unlawful Entry.* #7—*Batman Returns.* #8—*Cool World.* #9—*Universal Soldier.* #10—*Sister Act.* #11—*Boomerang.* #12—Through 7/23: *Lethal Weapon; Housesitter.* Beg. 7/24: *Mo' Money.* #13—Through 7/23: *Pinocchio; Patriot Games.* Beg. 7/24: *Mom and Dad Save the World.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Batman Returns.* #2—*A League of Their Own.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Where Angels Fear to Tread; Raise the Red Lantern.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Honey, I Blew Up the Kid.* #2—*A League of Their Own.* #3—*Batman Returns.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 7/23: *Encino Man.* Beg. 7/24: *My Cousin Vinny.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Honey, I Blew Up the Kid.* #2—Through 7/23: *Batman Returns.* Beg. 7/24: *Mom and Dad Save the World.* #3—*Unlawful Entry.* #4—*Boomerang.* #5—Through 7/23: *Universal Soldier.* Beg. 7/24: *Mo' Money.*

635. STONY BROOK—LOEWS—(751-2300). #1—*A League of Their Own.* #2—*Cool World.* #3—*A Stranger Among Us.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*A Stranger Among Us.* #2—*Unlawful Entry.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Man Trouble.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Batman Returns.* #2—*Prelude to a Kiss.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*A League of Their Own.* #2—*Patriot Games.* #3—Through 7/23: *Housesitter; Lethal Weapon 3.* Beg. 7/24: *Mom and Dad Save the World.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*A Stranger Among Us.* #2—*A League of Their Own.*

704. HARRISON—CINEMA—(835-9800). *Patriot Games.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Batman Returns.* #2—*Prelude to a Kiss.* #3—*Patriot Games; Cool World.* #4—*Universal Soldier.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.* #3—*Boomerang.* #4—*A League of Their Own.* #5—*Pinocchio; Patriot Games.* #6—*Unlawful Entry.* #7—*Prelude to a Kiss.* #8—*Batman Returns.* #9—*Universal Soldier.* #10—*Sister Act.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *A League of Their Own.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Batman Returns.* #2—*Universal Soldier.* #3—*Man Trouble.* #4—*Unlawful Entry.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Unlawful Entry.* #2—*A Stranger Among Us.* #3—*Honey, I Blew Up the Kid; Pinocchio.* #4—*A League of Their Own.* #5—*Cool World; Patriot Games.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Batman Returns.* #2—*Universal Soldier.* #3—*A Stranger Among Us.* #4—*Prelude to a Kiss.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Unlawful Entry.* #2—*Cool World.* #3—*Honey, I Blew Up the Kid.* #4—*Boomerang.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Pinocchio; Housesitter.*

718. RYE—RYE RIDGE—(939-8177). #1—*Honey, I Blew Up the Kid.* #2—*Sister Act.*

719. SCARSDALE—FINE ARTS—(723-6699). *Howards End.*

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722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Honey, I Blew Up the Kid.* #2—*Sister Act.* #3—*Unlawful Entry.* #4—*A Stranger Among Us.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Universal Soldier.* #2—*Boomerang.* #3—*Cool World.* #4—*Batman Returns.* #5—*Prelude to a Kiss.* #6—Through 7/23: *Man Trouble.* Beg. 7/24: *Mo' Money.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*A League of Their Own.* #2—*Universal Soldier.* #3—*Batman Returns.* #4—*Man Trouble.* #5—*Prelude to a Kiss.* #6—Through 7/23: *Pinocchio; Lethal Weapon.* Beg. 7/24: *Mom and Dad Save the World.* #7—*Housesitter.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Howards End.* #2—*A Stranger Among Us.* #3—*Batman Returns.* #4—*Honey, I Blew Up the Kid.* #5—*Pinocchio; Housesitter.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*Universal Soldier.* #2—*A Stranger Among Us.* #3—*A League of Their Own.* #4—*Patriot Games.* #5—*Honey, I Blew Up the Kid.* #6—*Prelude to a Kiss; Pinocchio.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Unlawful Entry.* #2—*Batman Returns.*

757. NYACK—CINEMA EAST—(358-6631). *A League of Their Own.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Prelude to a Kiss.* #2—*Sister Act.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Unlawful Entry.*

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Honey, I Blew Up the Kid.* #2—*A Stranger Among Us.*

764. LAFAYETTE—(357-6030). *Man Trouble.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Cool World.* #2—*Housesitter.*

801. DANBURY—CROWN CINE—(743-2200). #1—*A Stranger Among Us.* #2—*A League of Their Own.* #3—*Unlawful Entry.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Batman Returns.* #2—*Prelude to a Kiss.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*Honey, I Blew Up the Kid.* #2—*Universal Soldier.* #3—*Boomerang.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Cool World.* #2—*Universal Soldier.*

807. GREENWICH—CINEMA—(869-6030). #1—*Housesitter.* #2—*Howards End.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*A League of Their Own.* #2—*Man Trouble; Cool World.* #3—*Patriot Games.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Patriot Games.* #2—Through 7/23: *Batman Returns.* Beg. 7/24: *Honey, I Blew Up the Kid.*

810. NORWALK—CINEMA—(838-4504). #1—*Unlawful Entry.* #2—*Boomerang.*

813. SOUTH NORWALK—SONO—(866-9202).7/21-27: *Mediterraneo* (1992). 7/28-30: "The Fourth Animation Celebration."

815. STAMFORD—CROWN AVON—(324-9205). #1—*Universal Soldier.* #2—*Unlawful Entry.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Prelude to a Kiss.* #2—*A Stranger Among Us.* #3—*Boomerang.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Batman Returns.* #2—*Honey, I Blew Up the Kid.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Batman Returns.* #2—*Cool World.* #3—*Boomerang.* #4—*Universal Soldier.* #5—*Honey, I Blew Up the Kid.* #6—*Man Trouble.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Batman Returns.* #2—*Sister Act.* #3—*Boomerang.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*A League of Their Own.* #2—*Prelude to a Kiss.* #3—*Patriot Games.* #4—*Batman Returns.*

821. WESTPORT—POST—(227-0500). *A Stranger Among Us.*

822. WILTON—CINEMA—(762-5678). *Honey, I Blew Up the Kid.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Honey, I Blew Up the Kid.* #2—*Universal Soldier.* #3—*Cool World.* #4—*A League of Their Own.* #5—*Unlawful Entry.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Boomerang.* #2—*Batman Returns.* #3—*Honey, I Blew Up the Kid.* #4—*Universal Soldier.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Universal Soldier.* #2—*Universal Soldier.* #3—*Batman Returns.* #4—*Cool World.* #5—*Prelude to a Kiss.* #6—*Unlawful Entry.* #7—*A League of Their Own.* #8—*Boomerang.* #9—*Housesitter; Honey, I Blew Up the Kid.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Patriot Games; Pinocchio.* #2—*Cool World.* #3—*Man Trouble.* #4—*Sister Act.* #5—*A League of Their Own.* #6—*Unlawful Entry.* #7—*A Stranger Among Us.* #8—*Prelude to a Kiss.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Batman Returns.* #2—*Honey, I Blew Up the Kid.* #3—*Universal Soldier.* #4—*Boomerang.* #5—*Boomerang.* #6—*Universal Soldier.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Housesitter.* #2—*The Waterdance.* #3—*Patriot Games.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Lethal Weapon 3; Patriot Games.* #2—*Class Act; Housesitter; Alien 3.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900).*Boomerang.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Universal Soldier.* #2—*Batman Returns.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Boomerang.* #2—*Unlawful Entry.* #3—*Cool World.* #4—*Universal Soldier.* #5—*Man Trouble; Pinocchio.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Housesitter.* #2—*Unlawful Entry.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*A Stranger Among Us.* #2—*Honey, I Blew Up the Kid.* #3—*Sister Act.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Cool World; Unlawful Entry.* #2—*Man Trouble; Pinocchio.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*A League of Their Own.* #2—*Lethal Weapon 3.* #3—*Prelude to a Kiss.* #4—*Cool World.* #5—*Patriot Games.* #6—*Boomerang.* #7—*Batman Returns.* #8—*Universal Soldier.* #9—*Man Trouble.* #10—*Unlawful Entry.* #11—*Honey, I Blew Up the Kid.* #12—*Pinocchio; Sister Act.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Prelude to a Kiss.* #2—*Batman Returns.* #3—*A League of Their Own.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Prelude to a Kiss.* #2—*Batman Returns.* #3—*A League of Their Own.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888).*Honey, I Blew Up the Kid.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Housesitter.* #2—*A Stranger Among Us.*

932. ELIZABETH—ELMORA—(352-3483). *Universal Soldier.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Boomerang.* #2—*Sister Act.* #3—*Honey, I Blew Up the Kid.* #4—*Batman Returns.* #5—*Universal Soldier.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Honey, I Blew Up the Kid.* #2—*Universal Soldier.* #3—*Boomerang.* #4—*A League of Their Own.* #5—*Unlawful Entry.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Howards End.*

936. UNION—UNION—(686-4373). #1—*A League of Their Own.* #2—*Cool World.*

937. WESTFIELD—RIALTO—(232-1288). #1—*A League of Their Own.* #2—*Prelude to a Kiss.* #3—*Universal Soldier.*

938. WESTFIELD—TWIN—(654-4720). #1—*Sister Act.* #2—*Honey, I Blew Up the Kid.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*A League of Their Own.* #2—*Man Trouble.* #3—*Cool World.* #4—*Patriot Games; Pinocchio.* #5—*Universal Soldier.*

951. CLOSTER—CLOSTER—(768-8800).*Honey, I Blew Up the Kid.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*A League of Their Own.* #2—*Cool World.* #3—*Batman Returns.* #4—*Honey, I Blew Up the Kid.*

953. EMERSON—QUAD—(261-1000). #1—*Honey, I Blew Up the Kid; Cool World.* #2—*Patriot Games.* #3—*Sister Act.* #4—*Boomerang.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Universal Soldier.* #2—*Pinocchio; Patriot Games.* #3—*Sister Act.* #4—*Patriot Games; Cool World.* #5—*A League of Their Own.* #6—*Batman Returns.* #7—*Unlawful Entry.* #8—*A League of Their Own.* #9—*Prelude to a Kiss.* #10—*A Stranger Among Us.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Man Trouble.* #2—*Boomerang.* #3—*Honey, I Blew Up the Kid.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Batman Returns.* #2—*A League of Their Own.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Man Trouble.* #2—*Batman Returns.* #3—*A Stranger Among Us.* #4—*Honey, I Blew Up the Kid.* #5—*A League of Their Own.* #6—*Universal Soldier.* #7—*Boomerang.* #8—*Unlawful Entry.* #9—*Prelude to a Kiss.* #10—*Pinocchio; Patriot Games.* #11—*Cool World; Sister Act.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Cool World.* #2—*Patriot Games.* #3—*A League of Their Own.* #4—*Unlawful Entry.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*My Cousin Vinny; Alien 3.* #2—*White Men Can't Jump; Ferngully.* #3—*Beethoven; The Player; Encino Man.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*A Stranger Among Us.* #2—*Sister Act.* #3—*Prelude to a Kiss.* #4—*Sister Act.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Prelude to a Kiss.* #2—*A Stranger Among Us.* #3—*Housesitter; Pinocchio.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Batman Returns.* #2—*A League of Their Own.* #3—*Unlawful Entry.* #4—*Universal Soldier.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

THE ADJUSTER—(1 hr. 40 min.; 1992) Canadian director Atom Egoyan's black comedy about an insurance adjuster and his family whose bourgeois life is disrupted when a new acquaintance decides to include them in his extravagant sexual fantasies. R. **10**

AFFENGEIL—(1 hr. 30 min.; 1992) Director Rosa von Praunheim chronicles the life of Lotte Huber—the outrageous 79-year-old film and cabaret star featured in many of Von Praunheim's films. NR. **13**

AFRAID OF THE DARK—(1 hr. 32 min.; 1992) With a sadistic attacker on the loose, eleven-year-old Lucas worries obsessively about the safety of his blind mother and friend. In an unconventional narrative, director Mark Peploe explores the basic fears of childhood. R. **4, 46**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **3, 54**

BASIC INSTINCT—(2 hrs. 3 min.; 1992) The new exploitation thriller about sex and murder is not so much erotic as nasty. Otherwise the movie is cold and grim and, for all its thrills, quite mechanical. No one can say that director Paul Verhoeven and writer Joe Eszterhas have much joy in them. In San Francisco, a wealthy rock star, silk-scarved to his bed, is murdered. Detective Nick Curran (Michael Douglas) and his partner, Gus (George Dzundza), visit the dead man's girlfriend, Catherine Tramell (Sharon Stone). Guilty or innocent, Catherine is a nasty broad out of old pulp novels who lures men to destruction. Playing this male fantasy of a dangerous woman, Stone gives smirky, flat readings. Douglas, on the other hand, is rather effective. His Nick has gone over the top; he's dead inside, sexually arousable only at the point of fear. Apart from Douglas's performance, the movie is sleek and empty, with lots of mean touches to rouse the jaded. Catherine, it turns out, is bisexual. She has a female lover, Roxy (Leilani Sarelle)—bruised-fruit lips and cheeks—who watches her make love to Nick and other men. But the movie is empty not only of sympathetic feeling for women but of dramatic feeling. (4/6/92) R. **33, 45, 59, 320, 511, 522, 530, 606, 608**

BATMAN RETURNS—(2 hrs. 5 min.; 1992) The truly spectacular element in this most spectacular of Pop films is the acting of Michelle Pfeiffer. When we first see Pfeiffer, she's Selina Kyle, a disheveled, terrified secretary, slave to Max Shreck (Christopher Walken), the vicious financier who rules Gotham City. Vague and disorganized as she is, Selina is a threat to him—she asks *questions*—and he pushes her out a window. She falls and lands on the pavement, where alley cats revive her, biting on her fingers. And when Selina is reborn as Catwoman, Pfeiffer explodes, tearing Selina's apartment to pieces in a fury. In her new glistening-black skin, she's fast and lithe, a sort of etherealized dominatrix. Just like Selina, who meets Bruce Wayne and can't quite connect with him, Catwoman can't find fulfillment. She's excited by Batman (her perfect mate in so many ways) but also fights with him—their scenes together are a cross between sexual comedy and sexual torment. Director Tim Burton works with even greater freedom of imagination than the first time and with a more sustained drive. We know the elements of his style—the cool, lonely purple light, the black-on-black compositions, the sinister carnivallike atmosphere. *Batman Returns* is impressive, yet exhausting; there are too many climaxes, too many ideas that remain undeveloped, too many deaths and rebirths. The anguished Penguin (Danny DeVito), half man, half bird, leads an army of waddlers out of the sewers. What does it mean? Batman (Michael Keaton) himself seems as silent and lost within his own movie as he was the first time. If only *Batman Returns* were about something besides style and mood. (7/13/92) PG-13. **9, 24, 33, 60, 67, 85, 91, 152, 155, 157, 158, 160, 206, 210, 211, 213, 217, 218, 219, 220, 222, 300, 301, 306, 313, 317, 318, 322, 406, 502, 503, 505, 506, 517, 520, 522, 524, 528, 530, 603, 606, 608, 610, 612, 617, 619, 621, 625, 627, 632, 634, 700, 705, 706, 708, 714, 723, 724, 753, 756, 802, 809, 817, 818, 819, 820, 901, 902, 905, 911, 919, 920, 922, 933, 952, 961, 964, 965, 972**

THE BEST INTENTIONS—(3 hrs. 2 min.; 1992) In Swedish with English subtitles. In a screenplay based on the lives of his own parents, Ingmar Bergman tells of a penniless theology student, his beautiful upper-class wife, and their struggle to maintain their marriage in the face of great opposition from their families and a rigid social class system. Directed by Bille August. With Samuel Froler and Pernilla August. NR. **9, 61**

BOOMERANG—(1 hr. 58 min.; 1992) Why does everyone in the new Eddie Murphy comedy seem about sixteen years old? Murphy plays a corporate Mr. Suave who attracts and manipulates women, then receives his comeuppance from a woman tougher than he is. The movie, amateurishly directed by Reginald Hudlin, has been mounted in a heavily swank, neo-fifties style—Rock Hudson retro. Marcus Graham (Murphy), a New York marketing executive for an international cosmetics firm, enters his gleaming office in the morning and then flirts his way through the day, making fabulous "creative" decisions. At night, Marcus operates from one of those tiger's-den apartments that Rock or Deano might have had in the bad old fifties, and the panties litter the floor. When not "working," Marcus hangs out with his old friends, Gerard (David Alan Grier), who's shy and unsuccessful with women, and Tyler (Martin Lawrence), a jumpy paranoid who sees racial plots everywhere (Lawrence, chopping the air with his thumbs and palms, is the only funny thing in the movie). Marcus's company is bought out, and he goes to work for Jacqueline, a tough cookie played by Robin Givens, who has a masklike beauty comparable to Faye Dunaway's. Cool and power-driven, Jacqueline entices Marcus and then abandons his earnest dinner-table conversation in order to watch the Knicks on the tube. Writers Barry W. Blaustein and David Sheffield used to work for Murphy on *Saturday Night Live,* and they're still writing skit material. With Halle Berry. (7/20/92) R. **2, 12, 18, 26, 36, 52, 67, 85, 91, 150, 152, 155, 157, 158, 160, 208, 210, 211, 213, 218, 220, 222, 300, 304, 305, 307, 314, 314, 317, 318, 406, 500, 505, 510, 512, 514, 516, 517, 530, 530, 532, 534, 603, 606, 608, 610, 621, 625, 634, 706, 715, 723, 803, 810, 816, 818, 819, 901, 902, 905, 910, 912, 919, 933, 934, 953, 962, 965**

THE CASTLE OF CAGLIOSTRO—(1 hr. 40 min.; 1992) In Japanese with English subtitles. An animated adventure film starring the Wolf, a notorious cat burglar, from Hayao Miyazaki, one of Japan's leading animators. NR. **11**

COOL WORLD—(1 hr. 42 min.; 1992; 1992) Director Ralph Bakshi intertwines live action with animation in a tale about a cartoonist (Gabriel Byrne) who gets drawn into his own comic strip. With Kim Basinger as an animated temptress and Brad Pitt as detective Frank Harris, the only other human in the fantasy world. PG-13. **5, 24, 32, 62, 152, 158, 160, 210, 216, 222, 309, 315, 319, 504, 507, 523, 524, 601, 606, 608, 611, 618, 621, 635, 705, 709, 723, 800, 808, 818, 902, 904, 919, 936, 950, 952, 953, 967**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **10**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning the*Sister Act.*m into cutlets and sausage for his tenants. Louison's brush with the meat-grinder becomes a pretext for conjuring a whole shabby postmodern future inspired by comic strips, silent comedies, Loony Tunes, Rube Goldberg, and dystopias like *1984* and *Brazil*. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. Amid all the lunacy and murder, love and life bloom, proving Louison's wisdom when he claims we must always be forgiving because "no one is entirely evil." Jeunet and Caro obviously agree, and they've made something rare: a sweet-natured comedy about cruelty. (Powers, 4/13/92) NR. **3**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival is amazingly, a true story, based on Solly's memoirs. Holland has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. (7/15/91) R. **14**

FAR AND AWAY—(2 hrs. 18 min.; 1992) The new Ron Howard film is boisterous and noisy American stuff, a violent pop epic about Irish immigration 100 years ago. Tom Cruise, the bellicose son of a poor tenant farmer in Western Ireland, runs away to America with the aristocratic landlord's daughter (Nicole Kidman), who's also running away. She calls him "boy" and refuses to regard him as her social equal. Yet she's attracted. On the one hand, Howard, a good-humored director, has an affectionate, teasing view of human nature. *Far and Away* doesn't take itself seriously (the inflation is visual, not thematic). On the other hand, nothing in it is remotely convincing at the physical level. Yet Far and Away is going to be a hit, and deservedly so, because the stars work together. Tom Cruise is not an interesting actor and probably never will be, but he's not a self-satisfied actor either. Working with his wife, Nicole Kidman, may have brought out this engagingly unspoiled side in Cruise. Kidman is extremely entertaining. Her acting is rudimentary, but she has great instincts—so broad and secure a sense of how to play a proper but lustful Irish lady that the role should make her a popular star. The movie is a touch not only of the Old Sod but of Old Hollywood. As a crowd pleaser, Ron Howard has no shame. (5/25/92) PG-13. **59**

FOR SASHA—(1 hr. 50 min.; 1992) In French with English subtitles. A former professor emigrates with a former student—now his lover—to Israel, giving up everything to live on a kibbutz. But a visit from three friends and the sudden outbreak of the Six Day War forces the couple to reevaluate their choices. NR. **14**

THE HAIRDRESSER'S HUSBAND—(1 hr. 24 min.; 1992) In French with English subtitles. The erotic obsessions of Patrice Leconte may yield a great movie someday, but this isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna Galiena) in the same town, and they commence a folie à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. Leconte has the good sense not to inflate this placid fantasy, but his work is so serene that it's like something watched through a half snooze. Rochefort is the best thing in it. (6/22/92) NR. **81**

★ **HEAR MY SONG—**(1 hr. 44 min.; 1992) In an unnamed English city, Mickey (Adrian Dunbar), a conniving young Irish theater impresario, wants to book entertainment suitable for the Irish community. He imports a legendary tenor—the incomparable Josef Locke, who had tax problems and fled England for his native Ireland 25 years earlier. A man shows up claiming to be Locke, but he's an impostor. Disgraced, Mickey returns to Ireland to find the real thing. Peter Chelsom, who wrote the screenplay (with Dunbar) and also directs, has a terrific touch—eccentric yet sure and light. (2/10/92) R. **3, 54**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **10, 20, 26, 34, 44, 66, 85, 150, 152, 158, 160, 200, 203, 204, 214, 216, 220, 220, 222, 300, 301, 303, 305, 306, 309, 316, 319, 322, 401, 406, 504, 505, 506, 509, 512, 513, 517, 520, 522, 524, 530, 532, 601, 606, 608, 610, 611, 613, 619, 621, 625, 632, 634, 636, 706, 709, 715, 718, 722, 753, 755, 762, 803, 809, 817, 818, 822, 900, 901, 902, 905, 917, 919, 930, 933, 934, 938, 951, 952, 953, 962, 965**

HOUSESITTER—(1 hr. 42 min.; 1992) High-pitched and repetitive, Frank Oz's new comedy keeps pushing for laughs in a basically unfunny situation. Steve Martin plays Newton Davis, a Boston architect whose life is going nowhere. Martin, sulking and dropping his shoulders, gives a very sympathetic portrayal of this infantile and depressed man. He meets a waitress, Gwen (Goldie Hawn), and they spend the night together. Gwen is a tough bird, a resourceful loner who instinctively and compulsively lies to people. When Gwen wakes up in the morning and Davis has vanished, she pulls herself together and without a moment's hesitation moves into an empty country house that Davis has built, passing herself off as Davis's wife. As Gwen, Goldie Hawn isn't adorable; she's grasping and desperate, but she has a rough-and-ready adaptability that makes her almost likable. When Davis shows up, he's enraged, but he agrees to go along with the fiction. Both Davis and Gwen, who appear to detest each other, now tell wilder and wilder fibs. Gwen may be an interesting movie character, but the filmmakers have placed this hostile loser at the center of a giddy, forties-style screwball comedy, and she doesn't fit. Embarrassing. With Dana Delany, Donald Moffat, and Julie Harris. (6/15/92) PG. **19, 20, 38, 53, 68, 87, 213, 307, 310, 315, 503, 522, 524, 533, 606, 608, 625, 702, 716, 724, 753, 800, 807, 902, 906, 908, 916, 931, 971**

★ **HOWARDS END—**(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. Thompson does an amazing job playing a radiantly sane person; she becomes the moral center of the movie. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **50, 206, 523, 534, 719, 753, 807, 935**

A LEAGUE OF THEIR OWN—(2 hrs. 4 min.; 1992) In her exuberant and sentimental comedy about women's baseball in the forties, Penny Marshall brings out the pastoral beauty of the game in its more obscure reaches—the back country ball fields, the old team buses crawling through ripe farmlands. The actresses swing, catch, and slide with enthusiasm—especially Geena Davis, who gives a regal, almost imperious performance as Dottie, a great player who knows how to get the job done. And Tom Hanks, as the team's manager, an alcoholic former major-league star, suggests that in the right roles he could become not merely likable and funny but a great actor. Alas, the movie is trite: We can see every plot development coming. Dottie has a cranky and envious kid sister, Kit (Lori Petty), who also plays ball, though not as well, and we can sense, with a kind of sickly certainty, that they will go head to head when the big game is on the line. We are right, but who cares about whiny Kit? She's petulant and self-absorbed, and writers Lowell Ganz and Babaloo Mandel miscalculated disastrously when they made her rivalry with Dottie the center of the movie. Marshall coldly uses Madonna, who plays a slut and is treated like a slut—distantly and contemptuously. (To sell the movie with her name and then hardly give her a close-up is sheer cynicism.) Marshall has revived women's baseball, it turns out, only to condescend to it. (7/20/92) PG. **9, 19, 22, 41, 64, 80, 152, 158, 160, 200, 204, 206, 214, 217, 219, 220, 302, 304, 313, 315, 315, 319, 401, 406, 503, 504, 505, 506, 513, 517, 522, 524, 526, 527, 533, 600, 606, 608, 610, 611, 612, 616, 621, 625, 627, 632, 635, 702, 703, 706, 707, 709, 724, 755, 757, 801, 808, 820, 900, 902, 904, 919, 920, 922, 934, 936, 937, 950, 952, 961, 961, 964, 965, 967, 972**

L'ELEGANT CRIMINEL—(2 hrs; 1992) In French with English subtitles. A character study of one of France's most colorful rogues, Pierre Lacenaire—a man of great wit and intelligence and little remorse—who swindled, murdered, and finally demanded his own execution. With Daniel Auteuil. Directed by Francis Girod. NR. **13**

LETHAL WEAPON 3—(1 hr. 58 min.; 1992) Pathetic. People are run over, shot, kicked, punched, burned, axed, electrocuted, mashed, and buried alive in cement, and through everything Mel Gibson, who gets mashed a few times himself, keeps cracking little jokes and one-upping the other characters. Gibson's Sergeant Riggs is a flake who refuses to take anything seriously. One appreciates Gibson's attempt to avoid the somber clichés of old police movies; he wants to keep things loose and silly, to have a good time for himself and entertain the audience. But even as fantasy the role has gone sour: The gleam in Gibson's eye is beginning to look fatuous. He's becoming a hog and a clown, a mass of hyperactive reflexes and "charm" without meaning. What seemed an acceptable movie convention of reckless bravery a few years ago now seems way off; producer Joel Silver and director Richard Donner just don't get it. The main person Gibson one-ups is, of course, Danny Glover, whose Sergeant Murtaugh is only a few days away from retirement at the beginning of the movie. As always, Murtaugh is upset because Riggs keeps getting him in trouble. Glover must be in trouble, too, because his performance gets and more embarrassing as the series goes on. (6/1/92) R. **18, 33, 51, 89, 160, 310, 503, 515, 521, 530, 606, 608, 625, 702, 724, 908, 919, 966**

LOVERS—(1 hr. 43 min.; 1992) Vincente Aranda's stylish, erotic thriller based on a real-life murder scandal in Madrid, involving a young man (Jorge Sanz) and his naïve fiancée (Maribel Verdu), fresh from the provinces, and a sultry widow (Victoria Abril) who seduces them into a dangerous world of sensual pleasures. NR. **10**

MAN TROUBLE—(1 hr. 40 min.; 1992) A classical singer (Ellen Barkin) with security problems turns to the shady owner (Jack Nicholson) of an unsuccessful guard-dog agency for help. Directed by Bob Rafelson. PG-13. **7, 19, 25, 33, 59, 87, 160, 200, 213, 219, 302, 304, 311, 314, 318, 406, 503, 507, 514, 522, 530, 606, 608, 610, 616, 619, 621, 625, 639, 708, 723, 724, 764, 808, 818, 904, 912, 918, 919, 950, 962, 965**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **3, 38, 63, 522, 813**

MOM AND DAD SAVE THE WORLD—(1 hr. 27 min.; 1992) When an evil emperor from an insignificant planet sets the sights of his mighty death ray on the planet Earth, only an ordinary suburban couple can the world from certain doom. A science-fiction adventure film with a dash of all-American romance, directed by Greg Beeman. With Teri Garr, Jeffrey Jones, and Jon Lovitz. PG. **33, 219, 319, 406, 503, 507, 517, 610, 625, 634, 702, 724**

MO' MONEY—(1 hr. 35 min.; 1992) A small-time hustler (Damon Wayans) decides to go straight when he meets the girl of his dreams, but not before he gets in one last con—the con of a lifetime. Directed by Peter Macdonald. R. **155, 307, 318, 503, 517, 532, 610, 625, 634, 723**

MONSTER IN A BOX—(1 hr. 28 min.; 1992) Spalding Gray's monologue is ostensibly about two things he can't do—take a vacation with any real pleasure and finish the gigantic novel that he has been carrying around in a box for years. As he speaks, the novel sits menacingly on a table in front of him. He tells us that his mother committed suicide, and also that the novel, autobiographical in content, touches on the hero's relationship with his mom—we can guess that his unresolved feelings about his mother's death are hanging him up. Those emotions are the invisible spine of the piece. The explicit material is mostly wild comedy about his adventures in Los Angeles, Moscow, and Nicaragua. His own mess—his phobias and misadventures—takes up the foreground; the comic pose is that of a man looking only for sanity and reason and encountering nothing but irrationality, especially in himself. As he talks, he circles back to his themes over and over. In the published version of the monologue, the gracefulness of the weave is there. But in the movie, it's gone. Gray made some cuts, and in the reduced text the remaining sections are now jammed together; at the same time, director Nick Broomfield, a British documentary filmmaker, has shot a fair amount of the material in extreme close-up. Gray's long narrative rhythms, the wandering focus, don't work well inside too determined and insistent a framework. Some of the power of the monologue still comes through, but with Broomfield calling the shots, the great shaggy-dog stories have been clipped and shaven into alien form. (6/22/92) PG-13. **3**

MY COUSIN VINNY—(1 hr. 59 min.; 1992) Two New York college kids, Bill (Ralph Macchio) and Stan (Mitchell Whitfield), get mistakenly arrested in Alabama for murder. Driving into the small old southern town in a tail-finned Caddy, Bill's cousin Vinny (Joe Pesci) shows up to defend them. Vinny, a Brooklyn ambulance chaser who passed the bar on his sixth attempt, has never tried a case before, but he's a tough little mother. He keeps tripping over the massive rectitude of the southern judge (Fred Gwynne), who abominates Vinny's leather jackets, medallions, and Bay Ridge manners. For a while, Joe Pesci looks like a fish out of water—depressed and unengaged. Once we get into the trial, however, Dale Launer's script calls for Vinny's gut-fighter instincts to win out, and Pesci, eyes glinting, comes to life. Jonathan Lynn, the Brit comedy director, obviously loves actors: He gets shrewd performances from Lane Smith and Austin Pendleton. The best thing in the movie, though, is theater actress Marisa Tomei. As Pesci's girlfriend, Tomei is a tough girl with a dirty mouth and an incredible mind for bizarre detail. (3/30/92) R. **59, 320, 601, 521, 533, 608, 620, 623, 633, 959, 969**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. Strangers meet; words are exchanged; the strangers part. We get urban depression in harsh, dark colors, flaked with bits of sardonic wit. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 43, 522**

ONE FALSE MOVE—(1 hr. 45 min.; 1992) Reviewed in this issue. R. **1**

PATRIOT GAMES—(1 hr. 55 min.; 1992) Despite a few oddities, *Patriot Games* is well done, but *why* was it done? The elements are familiar: a brave, resolute hero; his endangered family; a network of terrorists; a vengeful killer who won't give up or die. Harrison Ford is Jack Ryan, the ace CIA analyst who first appeared in *The Hunt for Red October*. Ryan, having resigned from the Agency, is in London with his Noble Wife (Anne Archer) and Smart Little Daughter (Thora Birch). By accident, he stumbles into a terrorist operation—a rump faction of the IRA attempting to seize a member of the royal family for ransom. The first time around, Ryan seemed slightly unusual as a movie hero—he used his brains. Here, the most interesting material is the few scenes of Ryan and his colleagues trying to figure out who the terrorists are and where they are hiding out. The rest is action, and though the action is well staged by the Australian director Phillip Noyce, we've all been in that car roaring down the freeway about 30 times before. The IRA members, led by villainous Patrick Bergin, are *terrorists*, i.e., vicious, and they must be destroyed. They have a purely formal and clichéd function. Overall, the movie couldn't be more banal. But James Fox is funny as a dimwitted, ceremonious "royal," and the great cinematographer Donald McAlpine makes Annapolis, Maryland, look lovely. Harrison Ford has his physical authority—the scowl, the controlled rage, the purposeful movement, nothing wasted. In the end, though, Jack Ryan is no longer a CIA man with special intellectual skills, he is Everyman. With Sean Bean. (6/8/92) R. **9, 20, 38, 62, 65, 85, 89, 160, 200, 204, 219, 307, 309, 315, 406, 506, 512, 516, 524, 533, 601, 606, 608, 610, 611, 612, 616, 621, 625, 702, 704, 705, 706, 709, 755, 808, 809, 820, 904, 906, 908, 919, 950, 953, 961, 961, 965, 967**

★ **THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **21, 38, 55**

★ **THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. The movies he makes may be junk, but he will make them while drinking the right mineral water. How can this preposterous young man, this walking *trend*, be so likable? Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present.. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **12, 38, 59, 81, 969**

PRELUDE TO A KISS—(1 hr. 50 min.; 1992) A romantic fable about a young couple (Alec Baldwin and Meg Ryan) who learn the true meaning of love at their wedding, when a mysterious stranger asks to kiss the bride. Directed by Norman Rene. With Kathy Bates, Ned Beatty, Patty Duke, and Sydney Walker. PG-13. **5, 19, 43, 53, 67, 152, 158, 160, 200, 203, 214, 219, 304, 306, 308, 310, 315, 319, 400, 406, 503, 506, 514, 516, 517, 527, 533, 601, 606, 608, 610, 612, 616, 621, 625, 700, 705, 706, 714, 723, 724, 755, 759, 802, 816, 820, 902, 904, 919, 920, 922, 937, 961, 965, 970, 971**

RAISE THE RED LANTERN—(2 hrs. 5 min.; 1991) In Mandarin with English subtitles. The initiation of a fourth wife into a 1920s Chinese family highlights the ongoing struggle of traditional wives to secure a position within the household and society. NR. **14, 49, 630**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **10, 19, 36, 55, 67, 152, 158, 160, 210, 211, 218, 219, 305, 314, 316, 319, 321, 406, 505, 510, 514, 517, 523, 530, 601, 606, 608, 611, 625, 706, 718, 722, 759, 819, 904, 917, 919, 933, 938, 953, 961, 965, 970, 970**

A STRANGER AMONG US—(1 hr. 49 min.; 1992) A missing-person investigation takes a disillusioned NYPD detective (Melanie Griffith) undercover in a tight-knit Hasidic community. With Eric Thal, John Pankow, and Tracy Pollan. Directed by Sidney Lumet. PG-13. **10, 19, 26, 40, 55, 66, 79, 160, 200, 206, 215, 216, 219, 220, 302, 304, 306, 308, 312, 315, 400, 501, 504, 512, 523, 524, 526, 533, 601, 606, 608, 610, 612, 613, 625, 635, 636, 638, 703, 706, 709, 714, 722, 753, 755, 762, 801, 816, 821, 904, 917, 931, 961, 965, 970, 971**

A TALE OF SPRINGTIME—(1 hr. 47 min.; 1992) Reviewed in this issue. PG. **81**

★ **TOTO LE HEROS**—(1 hr. 30 min.; 1992) In French with English subtitles. In the the first feature by Belgian writer-director Jaco Van Dormael thegrumbling hero, Thomas van Hasebroeck, is a man who is obsessed by his belief that, through a maternity-ward foul-up, somebody else got the rich parents and eventful life that were rightfully his own. As he plots to kill this lifelong usurper, the movie leapfrogs between his memories and his fantasies of being Toto Le Heros, secret agent extraordinaire. As it jumps between past and present, fantasy and reality, pathos and wicked wit, Van Dormael's tale works itself out with the snazzy, one-dimensional elegance of a chess problem. By the time Thomas van Hasebroeck achieves his cutesy redemption, we've stopped caring about his earlier pain and sit there admiring Jaco Van Dormael's nifty way of moving his pieces across the board. (Powers, 3/16/92) **58**

UNIVERSAL SOLDIER—(1 hr. 38 min.; 1992) In a top-secret military project, scientists create a unit of perfect soldiers from the bodies of dead GI's—devoid of pain, emotions, and conscience. Action/adventure muscleheads Jean-Claude Van Damme and Dolph Lundgren star as two prototype warriors who go AWOL when they revert to their former selves. Directed by Roland Emmerich. R. **7, 18, 24, 33, 60, 67, 85, 150, 152, 155, 157, 158, 160 208, 210, 211, 214, 217, 218, 219, 222, 300, 303, 304, 307, 313, 314, 317, 319, 406, 505, 506, 510, 512, 514, 517, 523, 527, 530, 530, 532, 600, 606, 608, 610, 618, 621, 625, 634, 705, 706, 708, 714, 723, 724, 755, 803, 805, 815, 818, 900, 901, 902, 902, 905, 911, 912, 919, 932, 933, 934, 937, 950, 961, 965, 972**

UNLAWFUL ENTRY—(1 hr. 48 min.; 1992) The stable life of a young suburban couple turns into a suspense thriller when a policeman insidiously worms his way into their world. With Ray Liotta, Kurt Russell, and Madeleine Stowe. Directed by Jonathan Kaplan. R. **7, 19, 31, 48, 68, 83, 152, 155, 157, 158, 160, 200, 206, 214, 217, 219, 220, 222, 300, 304, 307, 311, 315, 319, 406, 500, 503, 505, 507, 509, 514, 517, 523, 530, 600, 606, 608, 610, 618, 619, 625, 634, 638, 706, 708, 709, 715, 722, 756, 760, 801, 810, 815, 900, 902, 904, 912, 916, 918, 919, 934, 961, 965, 967, 972**

★ **THE WATERDANCE**—(1 hr. 46 min.; 1992) In the first film directed by writer Neal Jimenez (along with Michael Steinberg), Wesley Snipes and William Forsythe, as two intelligent but limited men suddenly paralyzed from the waist down, give detailed, sorrowful impressions of the state of American masculinity when it falls without a safety net. Snipes, playing a blustering fantasist, is extraordinarily moving; the gravel-voiced Forsythe, a racist who punctures other people's illusions while protecting his own, suggests that adversity could actually make a man smarter. As Jimenez's autobiographical representative—a writer of ironic temperament—Eric Stoltz is less successful, but everything that happens in the movie feels bitterly true. With Helen Hunt. (6/15/92) R. **59, 906**

WISECRACKS—(1 hr. 30 min.; 1992) Female comics from all over North America give a feminist take on stand-up comedy and the world around them. Including archival footage of Eve Arden and an all-woman rock band in drag as a nude all-male rock band. NR. **14, 38**

ZENTROPA—(1 hr. 47 min.; 1992) In English and German with English subtitles. All aboard the *Zentropa*, a first-class sleeper on its maiden voyage, the first to travel through Germany since the end of the war. Among its passengers are an altruistic German-American, a beautiful Nazi terrorist, and a crusty American colonel with an ulterior motive. NR. **3, 46**

REVIVALS

NOTORIOUS—(1 hr. 41 min.; 1946) Cary Grant, a cynical government agent, recruits Ingrid Bergman to do undercover work in Rio and falls in love with her. So does a Nazi sympathizer (Claude Rains) who wants her for his wife. His mother wants her dead. Hitchcock's most sensual film—Bergman, who can be rather sluggish, lights up when she's with Grant, and in one scene joins him for one of the longest kisses in movie history. **8**

PINOCCHIO—(1 hr. 28 min.; 1940) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. **10, 20, 38, 59, 89, 158, 160, 200, 204, 206, 220, 314, 506, 511, 512, 515, 521, 522, 530, 606, 608, 616, 625, 706, 709, 716, 724, 753, 755, 904, 912, 918, 919, 950, 961, 965, 971**

SINGIN' IN THE RAIN—(1 hr. 43 min.; 1952) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"); Gene Kelly, Debbie Reynolds, and Donald O'Connor, who crackle with wholesome energy; and a Comden-Green script with good lines. Dir. Kelly and Stanley Donen. **6**

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CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2; Saturday at 2; Sunday at 3; Monday–Saturday (Thursdays are dark) at 8; $32.50 to $60. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z.Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $36.50 to $55. And don't forget Tuesday-night specials, when ALL seats are $30. Opened: 12/5/91. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CHINESE COFFEE and SALOME—Two plays, which will run in alternating rep: *Chinese Coffee,* a play by Ira Lewis, directed by Arvin Brown, about two artist friends (Al Pacino and Charles Cioffi), one a writer and one a photographer, both down on their luck. And Oscar Wilde's *Salome,* in which Pacino plays the role of Herod, Sheryl Lee is Salome, Suzanne Bertish is Herodias, Arnold Vosloo is Jokanaan, and the role of the Young Syrian is played by Esai Morales; directed by Robert Allan Ackerman; choreography by Lar Lubovitch. *Chinese Coffee:* through 8/1; *Salome:* through 7/29. $50. Times vary. At **Circle in the Square Uptown,** 1633 Broadway, at 50th Street. For further information, call 307-2704.

CONVERSATIONS WITH MY FATHER—Herb Gardner's play, with Judd Hirsch as the father and Tony Shalhoub as the son, is set in a tavern in lower Manhattan. It spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, David Margulies, John Procaccino, Jason Biggs, Gordana Rashovich, William Biff McGuire, Peter Gerety, thirteen-year-old David Krumholtz, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book is by Ken Ludwig; the music and lyrics incorporate Gershwin standards (plus four recently rediscovered Gershwin songs), and was co-conceived by Ken Ludwig and Mike Ockrent, inspired by material by Guy Bolton and John McGowan; choreography by Susan Stroman; directed by Mike Ockrent. With John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday–Saturday at 8; Saturday and Wednesday at 2 p.m.; $30 to $65. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday–Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $35–$45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DEATH AND THE MAIDEN—Glenn Close, Richard Dreyfuss, Gene Hackman are the stars of a play by the Chilean playwright Ariel Dorfman, concerning a woman who was tortured fifteen years ago but has since married and is now plotting revenge on her attacker; directed by Mike Nichols. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35–$50, except Wednesday, which is $27.50–$42.50. 42 seats are available in the rear mezzanine for all performances (except Saturday at 8 p.m.), $15 for students with valid I.D. At the **Brooks Atkinson Theater,** 256 West 47th Street (307-4100). 2 hrs. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos*; with book, music, and lyrics by William Finn, and *Falsettoland*; book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Heather MacRae, Barbara Walsh, Carolee Carmello, Jonathan Kaplan. Monday through Saturday at 8; Wednesday and Saturday at 2; $40–$60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday–Saturday at 8; Wednesday and Saturday at 2; $15 to $55. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft apartment and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Tracy Pollan, who will be replaced on 7/28 by Maura Russo, does everything possible for the underwritten daughter; Helen Shaver is a revelation, with her shadings, innuendos, and complexity; Kate Burton displays unsuspected warmth. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. At the **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical revue based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday at 2 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson, Alan Rosenberg, and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. Featured in the cast are Steve Vinovich, Jamie Marsh, Benny Grant, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. ● **IRLS**

MAN OF LA MANCHA—A 25th-anniversary production stars Laurence Guittard and Joan Diener in a musical based on Cervantes's *Don Quixote,* with a book by Dale Wasserman; the music is by Mitch Leigh; the lyrics are by Joe Darion; directed by Albert Marre; featuring Tony Martinez, David Holliday, and Chev Rodgers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Marquis Theater,** 1535 Broadway, at 45th Street (382-0100). 2 hrs. 10 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Ten-year old Brian Press has been selected to take over the role of Gavroche. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Michele Maika, Joe Mahowald, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $60. On 9/8, the show resumes its normal performance schedule: Tuesday through Saturday at 8 p.m., Wednesday and Saturday matinees at 2 p.m., and Sunday matinees at 3 p.m. ; $15 to $60. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Alton White star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. With Sean McDermott, Jane Bodle, and Barry Bernal (Kam Cheng and Annette Calud alternate in the star role Wednesdays and Saturdays at 2 p.m.); Monday–Saturday at 8; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE MOST HAPPY FELLA—A revival of Frank Loesser's 1956 highly successful musical comedy, based on Sidney Howard's play *They Knew What They Wanted,* for which Loesser also wrote the book and lyrics and score; directed by Gerald Gutierrez; the choreography is by Liza Gennaro. Spiro Malas is vineyard owner Tony, Sophie Hayden is the mail-order bride, Charles Pistone the handsome ranch foreman; with Claudia Catania, Scott Waara, Buddy Crutchfield, Bill Nabel, Tad Ingram, Mark Lotito, Liz Larson, and an ensemble cast of nineteen performers. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $60. At the **Booth Theatre,** 222 West 45th Street (239-6200). 2 hrs. 50 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chockfull of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. At the **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. Featured in the cast are Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; Wednesday, Saturday at 2. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

A STREETCAR NAMED DESIRE—Jessica Lange stars, in her Broadway debut, as Blanche Du Bois, with Alec (Stanley Kowalski) Baldwin, Amy Madigan as his wife, Stella, and Timothy Carhart as Mitch, in Tennessee Williams's Pulitzer Prize–winning play, directed by Gregory Mosher. Tuesday–Sunday at 8; Wednesday and Saturday at 2; Sunday at 3; $40 to $50; through 8/9. At the **Ethel Barrymore Theater,** 243 West 47th Street (239-6200). 3 hrs. **IRLS**

TWO TRAINS RUNNING—August Wilson's drama, winner of the New York Drama Critics Circle Award for Best American Play, focuses on the lives of the regulars in a neighborhood diner in 1969 Pittsburgh; directed by Lloyd Richards. Featured in the cast are Roscoe Lee Browne, Al White, Anthony Chisholm, Lou Ferguson, Larry Fishburne, Chuck Patterson, and Cynthia Martells. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $7.50 to $45. At the **Walter Kerr Theater,** 219 West 48th Street (239-6200). 2 hrs. 50 mins.

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act, and absolutely delightful and right scenery by Tony Walton; the book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team; featuring Nancy Ringham, Cady Huffman, Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $65. Opened: 5/1/91. At the **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 20 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALI—Graydon Ryce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/6; $20. At **Houseman Studio,** 450 West 42nd Street (564-8038).

AS YOU LIKE IT—Shakespeare's pastoral and satirical comedy about romantic love. Directed by Adrian Hall; featured in the cast are Larry Bryggman, Richard Libertini, Elizabeth McGovern, Kathryn Meisle, Donald Moffat. Through 7/26 at 8, every night except Monday. **Delacorte Theater,** Central Park, mid-park and 81st Street. Tickets are free, and available at 6:15 at the theater for the day of the show.

BALANCING ACT—A new musical comedy by Dan Goggin uses a show-business idiom to tell the journey of one person's road to fame and fortune as a performer in New York. Featured in the cast are J. B. Adams, Nancy E. Carroll, Diane Fratantoni, Suzanne Hevner, Christine Toy, and Craig Wells, under the co-direction of Tony Parise and Dan Goggin. Tuesday–Saturday at 8; Wednesday and Saturday at 2 p.m. and Sunday at 3; $30 through $35. **Westside Theater** (upstairs), 307 West 43rd Street (315-3539).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8 p.m. (no Thursday performances); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25–$35. **Lamb's,** 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition,* with numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Suzanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 and 7:30; $35. At the **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $22.50–$35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Quinn Lenley, Mary Ann Maratos. Thursday and Friday at 8; Saturday at 7 and 10; $17; through 9/5. **DUO Theater,** 62 East 4th Street (598-4320).

COLUMBUS, THE MUSICAL—A collaboration of Janet Villella and Earl Wilson Jr. tells of a visionary pursuing his dream despite incalculable odds, sacrifices, and personal perils; choreographed by Daryl Gray; directed by James Furlong. Previews now prior to a 7/22 opening. Wednesday–Saturday at 8; Wednesday at 2; Saturday and Sunday at 3; $20–$22.50. **Playhouse 91,** 316 East 91st Street (831-2000).

DAY DREAMS: THE MUSIC AND MAGIC OF DORIS DAY—Jim Murphy's new musical, with music and lyrics by David Levy, and choreography by Helen Butleroff, salutes "America's Sweetheart," Doris Day. Featuring more than 40 Doris Day standards. Starring Patty Carver, with Michelle Blakely, Catherine DuPois, Steve Fickinger, Billy Miller, Jeannine Moore, and Danny Rutligliano. Opens 7/23. Performances run Tuesday through Sunday at 8 p.m.; $12. Special benefit performance for Broadway Cares/Equity Fights AIDS on 7/26 at 3. **Intar Theatre,** 420 West 42nd Street (564-8038).

DEAD AS A JEW (ZION'S COMMUNITY)—Fred Newman's new play, which he also directed, dramatizes the personal politics of black-Jewish relationships and the sexual abuse of women. Starring Janet Wiegel in an ensemble cast of eight. Saturday at 8; through 8/15; $20. At the **Castillo Theatre,** 500 Greenwich Street, between Spring and Canal Streets (941-1234).

ETHEL MERMAN'S BROADWAY—Rita McKenzie's musical tribute to the Queen of the Broadway Musical. Directed by Christopher Powich, with musical direction by Robert Bendorff. Monday–Friday at 8; Wednesday at 2:30; Saturday at 5 and 9; $24. **Houseman Theatre,** 450 West 42nd Street (564-8038).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FIRES IN THE MIRROR—*(Crown Heights, Brooklyn and Other Identities)* Anna Deavere Smith's one-woman show (she portrays about 30 characters), created by interviewing men, women, and youths from the streets of New York; directed by Christopher Ashley; music by Joseph Jarman; and slide projections by Wendall Harrington and Emmanuelle Krebs. Tuesday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; Sunday at 3 p.m.; through 8/2; $20. **Anspacher Theater/Joseph Papp Shakespeare Theater,** 425 Lafayette Street (598-7150).

FIRST CLASS—Candido Tirado, Michael Camacho, and Steven Vause's drama in which two brothers face off only to discover that their freedom lies in their union. Opens 7/24. Performances run Monday through Friday at 8; Saturday at 7 and 10:30; Sunday at 4; through 8/9; $10. At **Alice's Fourth Floor,** 432 West 42nd Street (713-5681).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday–Friday at 8; Saturday at 7:30 and 10:30; Sunday at 3 and 7:30; Wednesday at 2:30; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400).●●

HOMEGROWN—Set in a shelter, Joseph Holland's play explores the experience of homelessness. Directed by Dwight R. B. Cook; with a cast of eleven. Friday and Saturday at 7:30; Saturday at 2; Sunday at 3; through 8/23; $18. **National Black Theatre,** 2033 Fifth Avenue, between 125th and 126th Streets (722-3800).

JAMES DEAN/A DRESS REHEARSAL—Patricia A. Leone's drama about the actor and cult hero. Starring Steven Brannon. Tuesday–Friday at 8; Wednesday at 2; Saturday at 7 and 10; $25; through 8/31. **45th Street Theater,** 354 West 45th Street (265-7690).

LESBIANS WHO KILL—Kelly Shaw and Lois Weaver in Deb Margolin's play about a game played where somebody is killed and you have to guess who; through 7/25; Wednesday–Saturday at 8; followed by Liza Karrer in her one-woman show, *Brand New Stories.* Sunday–Tuesday at 8. At **One Dream Theater,** 232 West Broadway (274-1450).●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. With Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday–Saturday at 8; Saturday at 2; Sunday at 3 and 7; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MARVIN'S ROOM—Scott McPherson's drama about the relationship of two unmarried sisters and their troubled family, reunited after a long estrangement when one becomes ill. Directed by David Petrarca. With Laura Esterman, Alice Drummond, Mark Rosenthal, and Nance Williamson, Karl Maschek, Aleta Mitchell, Tom Aulino, and Tim Monsion. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $37.50. A Playwrights Horizons production at the **Minetta Lane**, 18 Minetta Lane (307-4100).

THE NEWS IN REVIEW—Nancy Holson's musical comedy parodies the faces, places, and issues in the news. Directed by Adrian Calabrese; with a cast of five. Tuesday–Thursday at 8; Friday and Saturday at 8 and 10:30; Sunday at 7. $22.50, $25, plus an $8 minimum for food and drinks. At **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (719-4179).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary culture. Directed by Chuck Brown. Tuesday through Friday at 8:30; Saturday at 7 and 10; Sunday at 7. $28. At the **Perry Street Theatre,** 31 Perry Street (691-2509).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

ONE NECK—Todd Alcott's play about five friends whose dinner party goes awry when they are visited by a mysterious, nihilistic stranger; directed by Randy Rollison. With Allison Janney, David Thornton, Melissa Hurst, Frank Deal, Damien Young, Todd Alcott. Monday through Friday at 8 p.m.; Saturday at 7 and 10 p.m.; $20, $25. **Atlantic Theatre**, 330 West 26th Street (645-1242).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8; Sunday at 3 and 7; Wednesday and Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

RED DIAPER BABY—Josh Kornbluth's play is a recollection of growing up the son of impassioned Communist parents on Manhattan's Upper West Side; directed by Josh Mostel. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3; $19–$21. **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

ROLEPLAY—Doug Haverty's musical about five women in group therapy. With music by Adryan Russ. Directed by Henry Fonte; with a cast of six. Wednesday through Saturday at 8; through 8/15. At **The Village Theatre Company,** 113 West 22nd Street, between Sixth and Seventh Avenues (627-8411).

RUTHLESS!—A musical comedy with the book, lyrics, and direction by Joel Paley, the music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Susan Mansur, and Joanne Baum. Tuesday–Saturday at 8; Saturday at 3; Sunday at 3 and 7; $37.50. **Players**, 115 MacDougal Street (254-5076).

SIGHT UNSEEN—Donald Margulies's fascinating play about an American artist, the art scene's newest visionary, and his search for the Muse who inspired him; directed by Michael Bloom. The situation is fraught with potential mayhem and human predicament. With Adam Arkin, Margaret Colin, Pamela Gray, and John Christopher Jones. Tuesday–Friday at 8; Saturday at 7 and 10; Sunday at 3 and 7; $30 to $35. At the **Orpheum**, 126 Second Avenue (477-2477).

THE SUBSTANCE OF FIRE—Ron Rifkin, Patrick Breen, Cordelia Richards, John Benjamin Hickey, and Maria Tucci in Jon Baitz's play about struggles between an elderly father and his children for control of their family-owned publishing house; directed by Daniel Sullivan. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; through 7/26; $37.50. **Mitzi E. Newhouse**, Lincoln Center, 150 West 65th Street (239-6200).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; staging by Sharron Miller; with David Wolfson. Tuesday through Friday at 8:30; Wednesday at 2:30; Saturday at 5:30 and 9 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

OFF OFF BROADWAY

THE AMERICAN LIVING ROOM—The Tiny Mythic Theatre Company continues its series of 27 new works by 27 new directors with Andrea Darfau's *Picture Perfect,* directed by Gary Leimkuhler; Steven Fechter's *The Artifacts,* directed by Heidi Feldman; Dacia Maraini's *Dialogue With a Prostitute,* directed by Howard Ross Patlis. Saturday and Sunday at 8; through 8/30; $7. **Ohio Theatre,** 66 Wooster Street (274-9807).

ARMS AND THE MAN—George Bernard Shaw's comedy of manners—or lack thereof. Directed by Elf Fairservis. Thursday through Saturday at 8; Sunday at 3; through 8/9; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

BAD DOG PRODUCTIONS—July performances: Robert Mahnken's dark comedy *Drunks With Guns;* Alexander Duncan's romantic fantasy *Mister Ticket and Madalyn*. Both directed by Scott Schneider. Thursday–Saturday at 8; through 8/1; $8. **Access Theatre,** 380 Broadway, at White Street (366-9581).

BARE BONES PRODUCTIONS—Three one-act comedy/thrillers by Christopher Boal: *Waiting for the Two; Vital Connections; A Hope for This World*. Thursday–Saturday at 8; Sunday at 2; through 8/2; $10. **Synchronicity Space,** 55 Mercer Street (582-1003).

BRILLIANT TRACES—Cindy Lou Johnson's love story set in a cabin in Alaska. Directed by Quentin Vidor. Monday through Thursday at 8 p.m.; through 7/30; $10. At **The Director's Company,** 311 West 43rd Street, Theatre 603 (246-5877).

BY THE SKIN OF HER TEETH—A MUSICAL NIGHTMARE—Kim Johnson's play about an actress who falls asleep while waiting for an audition and dreams that she is forced to perform a spontaneous one-woman show. Directed by Jim Abbott; starring the author. Sunday and Monday at 8; $10, plus a two-drink minimum. At **The Trocadero/Cucina della Fontana,** 91 Charles Street, at Bleecker Street (242-0636).

DIRECTIONS '92—An evening of one-act plays featuring new directors: Jay McInerney's *The Story of My Life,* directed by Dominic Cuskern; Ralph Pope's *Soap Opera,* directed by Karen Certain; Tennessee Williams's *A Chalky White Substance,* directed by Melody Owens; Anton Chekhov's farce *A Marriage Proposal,* directed by Carrie Marie Rodriguez; Lucille Fletcher's classic thriller *Sorry, Wrong Number,* directed by Phyllis Cohen. Friday and Saturday at 8; Sunday at 3; through 7/26; $6. A Gallery Players production at **119 14th Street,** Brooklyn (718-832-0617).

DR. FAUSTUS—Marlowe's version of the classic tragedy, directed by John Daines, with a cast of eleven. Wednesday through Saturday at 8:30 p.m.; $10. At **ATA,** 314 West 54th Street (581-3044).

FRANK'S LIFE—Mark Dunn's play in which a man discovers that his life is a television show, and it's not being renewed for next season; directed by Laura Josepher. With Barbara Bayer, David Csizmadia, Bob Dillon, Edward Hughes. Friday, Saturday, Sunday at 7; through 8/16; $10. **13th Street Repertory,** 50 West 13th Street (675-6677).

GRAZINGS—Three new one-acts: William C. Kovacsik's *Run of the River;* Bruce Grossberg's *Shakespeare in the Park;* Brian Eagan's *Margaret Dennehy to the Rescue*. Thursday at 7 p.m.; Friday and Saturday at 8 p.m.; Sunday at 2 p.m.; Monday at 7 p.m.; through 7/27; $10. A Black Sheep Theatre Company production at **The Pasture,** 224 Waverly Place, Waverly Place and Seventh Avenue South (713-5971).

HEDDA GABLER—Ibsen's classic about a woman trapped in her provincial life at the turn of the century. Directed by Lee Gundersheimer; with Sandra Laub. Wednesday through Sunday at 8 p.m.; through 8/1; $10. At **Avalon Repertory,** 2744 Broadway, at 105th Street (316-2668).

LES LIAISONS DANGEREUSES—Christopher Hampton's play, based on the novel by Choderlos de Laclos, about the romance, manners, and lustful treachery of eighteenth-century France. Directed by Aleksander Wierzbicki; with Mattias Herold, Eyo Fenlon. Friday at 8; Saturday at 3 and 8; through 7/25; $10. An Open Window Theatre production at the corner of **North 10th and Kent Streets**, Brooklyn (718-599-5682).

LINE—Israel Horovitz's play about five people who want to be first in line, directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30; $10. With Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

MARAT/SADE—Peter Weiss's play about the persecution and assassination of Jean-Paul Marat under the direction of the Marquis de Sade; directed by Paul Todaro. Wednesday through Saturday at 8; through 8/22; $10. At **The House of Candles Theatre,** 99 Stanton Street, one block below Houston Street (353-3088).

OEDIPUS THE KING—Sophocles's tragedy, directed by James Jennings; with Pat Connelly, Courtney Everette, and Beata Levin. Wednesday–Saturday at 8; through 8/8; $10. **American Theatre of Actors,** Outdoor Theatre, 314 West 54th Street (581-3044).

A PIECE OF MY DREAM—Gregory Hudson's play, which he also directed, is about a Green Beret trying to open a movie theater against the wishes of the Ku Klux Klan. With a cast of eight. Sunday at 3; $15, $20. **Black Spectrum Theatre,** Roy Wilkins Park, 119th Avenue and Merrick Boulevard, Queens (516-795-8520).

THE PLAYBOY OF THE WESTERN WORLD—J.M. Synge's comedy about the mysterious appearance, in an County Mayo inn, of a man who has fled after having killed his own father. Directed by David Brody; with John Regis and Jacqueline Kealy. Thursday through Saturday at 8 p.m.; Sunday at 5 p.m.; through 8/2; $10. At **The Play Ground,** 230 East 9th Street (459-4281).

THE RED SIGNAL—Agatha Christie's murder mystery, directed by Fred Fondren; with a cast of five. Thursday–Saturday at 8; $10; through 8/1. At the **Prometheus Theatre**, 239 East 5th Street (477-8689).

SO CARELESS—Doug Grissom's new drama about a woman struggling to cope with agoraphobia. Directed by Mike Willis. Wednesday through Saturday at 8; through 7/25, which will be a special benefit performance. $10; $50 for benefit. **Manhattan Class Company,** 120 West 28th Street (262-1463).

THE TEMPEST—Shakespeare's tale of romance, revenge, and magic. With James R. Bianchi. Wednesday through Saturday at 8; Sunday at 3. Royston Theatre Company production at **Playhouse 125,** 125 West 22nd Street, between Sixth and Seventh Avenues (718-499-0433).

THIS HALLOWED GROUND—Arranged and directed by Thomas Luce Summa, this play is a Civil War collage based on the writings of Stephen Vincent Benét, Lord Charnwood, Abraham Lincoln, and Margaret Mitchell. With a cast of seven. Monday, 7/20, through Saturday, 7/25, at 8 p.m.; through 7/25; $10. At **Pfizer Inc.,** 219 East 42nd Street (679-7575).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday–Sunday at 7; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ● ●

TWO GENTLEMEN OF VERONA—Riverside Shakespeare's "Summer in the Park With Shakespeare" festival continues with the Bard's comedy about friendship and betrayal. Directed by Brian Leahy Doyle. Saturday and Sunday at 4 p.m.; through 7/26; free. at the **Academy of the Riverside Shakespeare Company,** Riverside Drive and 89th Street (369-2273).

WINGS THEATRE COMPANY—Mainstage productions: Steven Nelson's adult fairy tale *And Their Towers Kissed the Sky;* William Pratt's temperance drama *Ten Nights in a Bar-Room,* directed by Michael Hillyer: $15. And, for children, *The Fisherman's Wife*. Book by Bill Wheeler; music and lyrics by Jan Callner: $5. Call for schedule of all plays. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

WOYZECK—Georg Büchner's fragmentary play about an imbecilic army private and his unfaithful common-law wife. Directed by Linell Ajello. Thursday through Sunday at 8 p.m.; through 8/2; $8. An Atrium Theatre Company production at **The Sidonia Milano Atrium,** 64 West 11th Street (475-5922).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During summer months, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

YVES BRAYER—Landscape paintings; through 9/14. Soufer, 1015 Madison Ave. (628-3225).

BURT SILVERMAN—A retrospective of paintings and illustrations; through 7/31. Museum of American Illustration, 128 E. 63rd St. (838-2560).

57th Street Area

WILLIAM GARBE/ARTHUR MONES—Large-scale watercolors of birds and seashore life/Black-and-white photographs of the gallery's artists. Through 8/30. McCoy, 41 E. 57th St. (319-1996).

ALBERTO GIACOMETTI—Studies drawn from art in the Louvre, such as Egyptian sculptures, Byzantine works, and works by Michelangelo and Rembrandt, executed circa 1935–48; through 8/15. Yoshii, 20 W. 57th St. (265-8876).

RON JANOWICH/FREDERIC THURSZ—Recent paintings by these two artists that share similarities in gesture, color, and density of paint; through 7/31. Lelong, 20 W. 57th St. (315-0470).

WILLIAM KING—A sculpture that celebrates the game of tennis; through 7/31. Dintenfass, 50 W. 57th St. (581-2268).

PABLO PICASSO—Prints from every period of his career, from the collection of Marina Picasso; through 7/30. Krugier, 41 E. 57th St. (755-7288).

SoHo and TriBeCa

CARL ANDRE—Recent sculpture; through 7/31. Pretto, 103 Sullivan St. (431-3041).

DAVID CARRINO—Works in stretched silk created in response to the death of the artist's friend; through 8/1. Wooster Gardens, 40 Wooster St. (941-6210).

AMY CHENG—Paintings that depict monumentalized vegetables and fruits; through 7/31. C & A, 96 Spring St. (431-8664).

ANTOINETTE CONIGLIO—Recent paintings that borrow images from Italian Renaissance paintings and Baroque architecture; through 7/24. Yi, 249 Centre St. (334-5189).

DAN FLAVIN—Fluorescent sculptures from 1963–89; through 7/31. Rubin Spangle, 395 W. Broadway (226-2161).

VIOLA FREY—New ceramic works, including plates, benches, wall tile pieces, and drawings; through 7/31. Hoffman, 429 W. Broadway (966-6676).

KENJI FUJITA—New works; through 7/31. Luhring Augustine, 130 Prince St. (219-9600).

BON GORDON—Paintings of birds and animals in abstracted landscapes; 7/23–8/29. FranklinParrasch, 588 Broadway (925-7090).

GUERCINO (GIOVANNI FRANCESCO BARBIERI)—Drawings of historical and religious subjects and scenes from nature and daily life, on loan from the British Royal Collection at Windsor Castle; through 8/1. The Drawing Center, 35 Wooster St. (219-2166).

HANS HOLLEIN/FRANK GEHRY—Architectural models, plans, drawings, and photographs of Guggenheim Museum projects in Europe by both; through 7/31. Castelli, 420 W. Broadway (431-5160).

MARCUS LEATHERDALE/WELLINGTON REITER—New works that explore the human body as a sculptural form/A site-specific installation of found objects, including a 50-foot antique racing scull, rubber bricks, and outboard motors. Through 7/24. Roger, 136 Prince St. (966-4017).

KWONG LUM—Gestural abstract paintings on raw canvas; through 7/31. Rosenberg, 115 Wooster St. (431-4838).

LISA MACKIE/JOANNE MCFARLAND—Paper constructions and assemblages/Colored abstract monotypes. Through 7/31. Kelly, 591 Broadway (226-1660).

IRINA NAKHOVA—Fragmented works that represent male and female segments of the body, constructed from plaster, ceramic, found objects, and paper; through 7/31. Kind, 136 Greene St. (925-1200).

DAVID RABINOWITCH—His "Construction of Vision Drawings" from 1969–78; through 7/31 (August by appointment). Flynn, 113 Crosby St. (966-0426), Tue.–Thu. 10–5.

REGINA SILVEIRA—A site-specific installation that is an illusionistic representation of office furniture; through 9/12 (gallery will close 8/8–24). LedisFlam, 584 Broadway (9925-2806).

Other

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). "The Poetic Trace: Aspects of British Abstraction Since 1945," with works by Ayres, Clough, Davie, Nicholson, Scott, others; through 7/31.

CDS—76 E. 79th St. (772-9542). Works by Campbell, Gargano, Garrison, Glantzman, Marsen, Peters, Rodriguez, Swavely; through 7/31.

CUDAHY'S—170 E. 75th St. (879-2405). Works by Basham, Day, Godbee, Heinze, McNickle, Mendenhall, Stanton, Waite, others; through 7/31.

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.–Fri. 10–4. Works by Allan, Anderson, Freud, Herder, Kulicke, Roseman, Traylor; through 9/26.

KENT—47 E. 63rd St. (980-9696). Works by Adams, Kearns, Kennard, Muntadas; through 8/29.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hallowell, Inness, Lawson, Wyant, others; through 9/25.

MUNROE—9 E. 84th St. (249-5480), Tue.–Fri. 12–5. Works by Bradford, Brett, Cauley, Dworkin, Imber, Horvath, Tribe, others; through 8/9.

WERNER—21 E. 67th St. (988-1623). Drawings by Baselitz, Immendorff, Leroy, Lupertz, Penck, Polke; through 8/7.

YORK—21 E. 65th St. (772-9155). Paintings on themes of summer by 19th and 20th-century artists, including Gifford, Glackens, Marin, O'Keeffe, others; through 9/4.

57th Street Area

AMERICAN ASSOCIATED ARTISTS—20 W. 57th St. (399-5510). "Among Family," with prints by E. Kahn, W. Kahn, Kapp, A. Mason, E. Mason; "New York Memories," with prints from 1920–1950, by Arms, Cook, Lozowick, Sloan; through 9/4.

BLUM HELMAN—20 W. 57th St. (245-2888). "The Figure," with works by Abakanowicz, Cemin, De Kooning, Gormley, Hunt, Knowlton, Lichtenstein, Oppenheim; through 7/25.

BORGENICHT—724 Fifth Ave. (247-2111). Works by Romberger, Toepp, White; through 7/31.

CAVALIERO/NAVARRA—41 E. 57th St. (223-2828). Works by Haessle, Ouattara, Smith; through 7/24.

CLARK—24 W. 57th St. (246-2205). Ceramic works by De Fazio, Rohlfing, Winn; through 7/31.

DEL RE—41 E. 57th St. (688-1843). Works by gallery artists, including Arman, Cottingham, Indiana, Marca-Relli, Pomodoro, Tooker, others; through 9/7.

DE NAGY—41 W. 57th St. (421-3780). Paintings by Borocz, Park, Rubenstein, Utterback, Wall, Wayne, others; through 7/30.

DRAKE—50 W. 57th St. (582-5930). Works by Bogart, Christensen, Hinman, Jaramillo, Kuehn, Naponic, Torrence, others; through 8/28.

FISCHBACH—24 W. 57th St. (759-2345). Recent paintings and works on paper by Arnold, Blaine, Dixon, Dodd, Forrester, Hagin, Nick, Rickert, Wilson, others; through 8/21.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by 19th and 20th-century artists, including Braque, Desmazieres, Norrman, Tissot, others; through 7/31.

FORUM—745 Fifth Ave. (355-4545). Figurative paintings by Bluemner, Evergood, Feltus, Gillespie, Grosz, Hopper, Shinn, others; through 8/30.

FRENCH—24 W. 57th St. (247-2457). Paintings by Bogaev, Dunlap, Duval, Gregor, Rovegno, Sprung, Sullivan, Winn; through 8/31.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Works on paper by Amat, Azaceta, Beal, DeForest, Leslie, Winters, Wofford, others; through 7/31.

GOODMAN—24 W. 57th St. (977-7160). Works by Baldessari, Boltanski, Coleman, Cragg, Horn, Kiefer, Paolini, Richter, Struth, Wall, others; through 8/29.

HARBOR—24 W. 57th St. (307-6667). Etchings, wood engravings, and lithographs by 19th and 20th-century artists, including Benton, Hopper, Sloan, Whistler, Wood, others; through 7/24.

HARPER COLLINS PUBLISHERS—10 E. 53rd St. (207-7132), Mon.–Fri. 8–6. "Completing the Circle: Artists' Books on the Environment"; through 7/30.

JOSEPH—745 Fifth Ave. (751-5500). Art furniture by Bonner, Carpenter, Casrle, Dunnigan, Loeser, Maruyama, Paley, Philbrick, Wahl, others; through 8/21.

LITTLEJOHN/STERNAU—41 E. 57th St. (980-2323). Works by Borysewicz, Brown, Foosaner, Goodman, Heffernan, Jessup, Morphesis, Stickney-Gibson; through 8/7.

LLADRO—43 W. 57th St. (838-9341). Paintings by Bilbao, Gamez, Novillo, Lozano, Riu, Subirats, others; through 8/29.

MILLER—41 E. 57th St. (980-5454). Paintings by Diamond, Fishman, Heilmann, Korman, Piffaretti; through 7/31.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Steel, Stone, and Backbone: New York Builds in Hard Times," with historic photographs, engravings, original architectural plans and maps, and historic construction equipment; through 9/15.

PACE PRINTS—32 E. 57th St. (421-3688). English, American, and European botanical prints from the 17th to 19th centuries, by Besler, Furber, Redoute, Sharp, Thornton, Weinmann, others; through 7/31.

PAINE WEBBER—1285 Ave. of the Americas (713-2162). "UpRiver! Selections From the Hudson River Museum of Westchester," with paintings by Cropsey, Burnham, Prentice, Inness, Suydam, others; through 10/2.

PRATS—24 W. 57th St. (315-3680). Works by seven Spanish artists, including Aguilar, Amat, Perejaume, Tapies, others; through 7/31.

ST. ETIENNE—24 W. 57th St. (245-6734). Three separate exhibitions, with works by Bombois, Kane, Moses, Grosz, Klimt, Kokoschka, Schiele, others; through 9/4.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). "Altered by the Moon," with works by Alsop, Bell, Graves, Hershberger, Lane, Musante, Uttech, Wilde; through 8/14.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Valencian Painters: 1860–1936" with works from the Collection of the Diputacion de Valencia; through 9/23.

TATISTCHEFF—50 W. 57th St. (664-0907). Works by Bellows, Chase, Crozier, Harkins, Radford, Wissemann-Widrig; through 8/14.

SoHo and TriBeCa

ALA—560 Broadway (941-1990). Works by Accardi, Bainbridge, Boetti, Chandler, Flavin, Gormley, Vedova; through 7/30.

ALEXANDER EDITIONS—476 Broome St. (925-2070). Changing group exhibition, with recent prints by Bosman, Chase, Dickson, Freud, Kelley, Negroponte, Plimack Mangold, Scully, others; through 7/31.

ALTERNATIVE MUSEUM—594 Broadway (966-4444). "National Showcase Exhibition," with works by emerging artists from all over the United States; through 8/1.

AMERICAN FINE ARTS CO.—40 Wooster St. (941-0401). Works by Baumgarten, Dion, Fraser, Graham, Huebler, Lawler, Welling, others; through 8/30.

ARENA—128 Wooster St. (226-1420). Multiples by Horner, Janssen, Minter, Muniz; through 7/31.

AUCHINCLOSS—558 Broadway (966-7753). "Contemporary Surfaces," with works by Antoni, Connor, Garnett, Haynes, Hristoff, Janowich, Muehlemann, Snyder, Weatherford, Zinsser, others; through 8/14.

BAER—476 Broome St. (431-4774). Works by Berdann, Biggs, Fitzgerald & McKnight, Krasnow, Mellyn, Yacoby, others; through 7/24.

BEITZEL—102 Prince St. (219-2863). Works on paper that show the influence of architecture on contemporary art, by Brown, Cheng, Goldberg, Heeks, Hodgkin, Hoskins, Hristoff, Wixted, others; through 8/7.

BLONDIES—72 Thompson St. (431-8601). Works by Daphnis, Gorchov, Flamboyaet, Ruben, Strautmanis; through 7/27.

BROWN—23 Watts St. (219-1060). "Paper," with works on paper by Bowen, Fisher, Kalina, Jenssen, Nozkowski, Westfall; through 7/31.

CACCIOLA—125 Wooster St. (966-9177). Works by Axton, Bunkall, Cyr, Deihl, Otero, Strand, Tsurata, others; through 8/15.

CASTELLI—578 Broadway (941-9855). Drawings, prints, multiples, and photographs by gallery artists; through 7/31.

CAVIN-MORRIS—560 Broadway (226-3768). Works by Cardillo, Harvey, Maisner, Serl, Venegas, Weisbecker, others; through 9/1.

CUGLIANI—40 Wooster St. (966-9006). "Some People," with works by Armstrong, Goldin, Greene, Katz, Morrisroe, Sullivan, Tashjian, others; through 7/31.

DONAHUE—560 Broadway (226-1111). Works by gallery artists, including Barke, Cyphers, Mesches, Rose, Welish, others; through 7/31.

GERING—476 Broome St. (226-8195). Works by Goldberg & Seidler, Reilly, Stikker, Umbrico; through 8/1.

GOOD—532 Broadway (941-8066). "Cultural Fabrication," with works by Baroff, Colson, Faga, Hyde, Kim, Lomberg, Roeth, Stockholder, others; through 8/30.

HELANDER—415 W. Broadway (966-9797). "Narrative Abstraction," with paintings by Brown, Lorenz, Malka, Wulff; through 7/25.

LENNON, WEINBERG—580 Broadway (941-0012). Works by Kalina, Korman, Meyer, Morales, Rousselot, Roosen; through 7/31.

LOUVER—130 Prince St. (925-9205). Works by Berlant, Berman, Charlton, Hamilton, Moses, Shelton, Virtue, others; through 8/28.

LUHRING AUGUSTINE—130 Prince St. (219-9600). Works by McCarthy, Pensato, Rainer; through 7/31.

MORRISON—59 Thompson St. (274-9059). Works by 21 artists, a portion of the proceeds to benefit the New York Committee for UNICEF; through 8/15.

PERLOW—560 Broadway (941-1220). Works by gallery and invited artists; through 9/9.

P.P.O.W.—532 Broadway (941-8642). Works by Attie, Cohen, Flanagan, Granet, Hocks, Watts, Wojnarowicz, others; through 8/28.

ROSEN—130 Prince St. (941-0203). "Still," with works by Acconci, Bernard, Bulloch, Durward, Kelleran, Leung, McCarthy, McCollum, Samore, Scher; through 8/8.

SHAINMAN—560 Broadway (966-3866). Works in various mediums by Bowen, Ceccobelli, Coyne, Evergon, McCurdy, Simard, others; through 7/23.

SHAPOLSKY—99 Spring St. (334-9755). "In the Tradition, Part III," with works by Briggs, Calcagno, Cherry, Dehner, Kurtz, Laufer, Pavia, others; photographs of New York artists taken during the 1950s by Arthur Mones; through 7/31.

SNYDER—588 Broadway (941-6860). Recent works by De Mott, Fiore, George, Rosenborg; through 8/15.

STAEMPFLI—415 W. Broadway (941-7100). Works by Broderson, Chung, Kaish, Kalish, Leonardi; through 7/31.

STEINBAUM—132 Greene St. (431-4224). "Obsessive-/Compulsive," with works by Dinhofer, Helfman, Lintault, Presser; through 8/8.

STEIN GLADSTONE—99 Wooster St. (925-7474). Works by Barney, Reveles, Rubins; through 7/31.

THEODORE—580 Broadway (274-8260). Works by Brown, Buck, Landers, McAllister; through 7/31.

THREAD WAXING SPACE—476 Broadway (966-9520). "Miauhaus," with performance, music, film, painting, poetry, sculpture, photography, and installations by 53 artists; through 8/8.

TRIBECA—51 Hudson (233-5858). Works by Brecht, Dubnau, Isaacs, Martin, Rubens, Samuels, Touby; through 7/31.

WIMMER—560 Broadway (274-0274). Works by Balth, Byron, Heeks, Whynne; through 7/31.

Other

ART IN THE ANCHORAGE—At the base of the Brooklyn Bridge, Cadman Plaza West and Old Front St., Brooklyn (206-6674). Installations by Aylon, Bender, Howard, Mikami, Women's Action Coalition (WAC), Young; photographs by Kuo, McAdams, Nance, Rodolitz; through 9/20.

CB'S—313 Bowery (677-0455). "The Sleeping Beauty," with works by Abrams, Durner, Holl, McNeill, Stillman, Wides, others; through 7/25.

CONSULATE GENERAL OF COLOMBIA—10 E. 46th St. (370-0004). Works by 21 Colombian artists who live in New York City; through 8/25.

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works on paper by Auerbach, Andrews, Gross, Hecht, Soyer, Weber; through 8/28.

GREY ART GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Out of the Opulent Past: Italian Treasures from the Etruscan Age to the Renaissance"; through 8/1.

ILLUSTRATION—330 E. 11th St. (979-1014). "Alphabet City," with works by incorporating letters and words, by Bleck, Calver, Gosfield, Guarnaccia, Pirtle, Rosentahl, Scher, Weisbecker, others; through 7/31.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-8534). "Sculpture Festival '92: Silhouettes of the Southwest," with works by Drake, Glover, Jimenez, Kittleson, Lotte, Lowe, Wade; through 10/31.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily 10 a.m. to dusk. "Socrates Unbound," with outdoor sculpture by Arimany, Cruz, Di Suvero, Haring, Johnson, Scohy, Sussman; through 9/30.

YWCA—610 Lexington Ave. (735-9735), Mon.–Fri. 11–7, Sat. 11–3. "Consumption," with works on the environment by Cyphers, Gordon, Harvey, Howland, Shaw, others; through 8/28.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). "Haut und Huelle (Skin and Cover)," with works by students at the Academy for Applied Arts in Vienna; through 8/28.

BAUM—588 Broadway (219-9854). Photographs by Burson, Carey, Charlesworth, Divola, Fellman, Bloom & Hill, Novak, Rolfe, Schwartz, others; through 8/31.

BERLAND HALL—579 Broadway (274-9580). "Set and Setting," with works by Bazelon, Cooper, Groover, Kratochvil, Licht, Pfahl, Schlesinger, others; through 7/24.

BILL BRANDT/AART KLEIN—Vintage landscape photographs by both; through 7/24. Lowinsky, 575 Broadway (226-5442).

LINDA BUTLER—Photographs of the rural Japanese landscape and of American Shaker objects and architectural spaces; through 8/21. Witkin, 415 W. Broadway (925-5510).

DANZIGER—415 W. Broadway (226-0056. "American Photographs: Traditional Themes by Contemporary Photographers," with works by Davis, Leibovitz, Mann, Mapplethorpe, Misrach, Weber; through 7/31.

BEVAN DAVIES—Black-and-white photographs of building facades in lower Manhattan from the 1970s; through 7/31. Sonnabend, 420 W. Broadway (966-6160).

GANYMEDE—220 W. Houston St. (255-6755), suggested donation. Photographs by fifty people living with HIV/AIDS; through 7/30.

GREENBERG—120 Wooster St. (334-0010). "Summer Pleasures," with color and black-and-white photographs by Caffery, Connor, Izu, Raymond, Tenneson; through 7/31.

DON HERRON—Black-and-white photographs of downtown celebrities in their bathtubs; through 7/30. Puchong, 36a Third Ave. (982-1811).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "An Enduring Interest: The Photographs of Alexander Gardner"; through 9/6.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 7/26: "The Borders of Science: Photographs by Lennart Nilsson"; "Variants: Photographs by Penelope Umbrico"; "Comedians: Photographs by Arthur Grace."

JACK KENNER—Color photographs of wildlife and endangered species; through 8/1. Nikon House, 620 Fifth Ave. (586-3907).

KLEIN—594 Broadway (431-1980). Photographic works by Casebere, Leibowitz/Candyass, Reichek, Semmes; through 7/31.

MILLER—138 Spring St. (226-1220). Photographs by Abbott, Arbus, Bellocq, Bravo, Callahan, Eggleston, Evans, Friedlander, Jenshel, Levinthal, Metzker, Muybridge, Spano, Winogrand, others; through 8/13.

MARTIN PARR—Recent color photographs that examine English home decoration; through 7/31. Borden, 560 Broadway (431-0166).

QUEENS COLLEGE—65-30 Kissena Blvd., Flushing, N.Y. (718-997-3770), Mon.–Thu. 9–5. Photographs by Gonzalez, Lutteroth, Uribe; through 8/6.

RICE—325 W. 11th St. (366-6660). "Photography=Art," with photographs by Barber, Frank, Goldman, Palaia, Serbin, Tinglin, others; through 9/13.

JOSEPH ROCK—Photographs of the Tibetan borderlands of China by this botanist and explorer (1884–1962); through 7/31. China Institute in America, 125 E. 65th St. (744-8181).

SEAGRAM—375 Park Ave. (572-7000), Mon.–Thu. 9–5, Fri. 9–1. Photographs that celebrate summer, by Cohen, Evans, Fulton, Hine, Papageorge, Spano, Winogrand, Weegee, others; through 9/18.

STALEY-WISE—560 Broadway (966-6223). Photographs that celebrate summer, by Avery, Cartier-Bresson, Hoyningen-Huene, Kertesz, Lartigue, Markus, Moon, Miller, Turbeville, Weber; through 9/19.

STUX—163 Mercer St. (219-0010). Photographic landscapes by Clegg & Guttman, James, Fischli & Weiss, Leccia, Wall; through 7/31.

ARTHUR TRESS—Photographs from his series, "The Dream Collector," that interpret the fantasies of young children; through 7/31. Greenberg, 120 Wooster St. (334-0010).

THOMAS TULIS—Large-format color and black-and-white photographs of farm life in rural Tennessee; through 7/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

JUDITH WEINSTEIN—Recent travel photographs; through 9/13. The Gallery, Benjamin N. Cardozo Law School, 55 Fifth Ave. (790-0310), Sun.–Thu. 10–8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 8/2: "Dale Chihuly's 'Niijima Floats.'" Through 9/30: "Robert Kushner's Changing 'Seasons.'" Through 8/2: "Frank Gehry: New Bentwood Furniture Designs." Through 7/26: "A Decade of Craft: Recent Acquisitions, Part I, Glass and Wood."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast."

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/6: "The Silhouette Selection: Recent Celebrity Photography."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $3, $2 students, $1 seniors, free for children under 12. Through 8/2: "Artist in the Marketplace XII"; "Contemporary Painting and Calligraphy from Japan"; "The North American Trophy Room: Recent Works by Francisco Alvarado-Juarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 7/26: "Recent Acquisitions of Prints and Drawings by Contemporary Artists." Through 9/6: "Jin Soo Kim: Grand Lobby Installation." Through 9/21: "Painters of a New Century: The Eight and American Art." Through 9/21: "Curator's Choice—The Eight: Works on Paper."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30: "The Cooper-Hewitt Collections: A Design Resource."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 8/14: "Come All You Gallant Heroes: The World of the Revolutionary Soldier." Through 12/4: "Re-electing George...Washington That Is: The 200th Anniversary of the 1792 Election."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 8/23: "An Album of Nineteenth-Century Interiors: Watercolors from Two Private Collections."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4. Through 8/27: "The Guggenheim Museumand Art of This Century—Masterpieces from the Guggenheim Collection."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3. Through 8/28: "The Guggenheim Museum and Art of This Century—From Brancusi to Bourgeois, Aspects of the Guggenheim Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18: "Selections from the Jewish Museum's Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 8/9: "Drawn in the Nineties." Through 9/27: "Benchmarks."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–4. Free. Through 11/30/92: "Meddling With Peddling: The Pushcart Wars." Through 11/30/92: "One Third of a Nation: Photographs by Arnold Eagle."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 10/25: "Modern Design: 1890–1990." Through 9/27: "El-Andalus: The Art of Islamic Spain." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 8/9: "Puss in Boots: Three Centuries of the Master Cat." Through 8/2: "Sketching at Home and Abroad: British Landscape Drawings, 1750–1850." Through 8/2: "Treasures from the Permanent Collections." Through 8/2: "Leaping the Fence: The English Landscape Garden." Through 8/30: "America in the Making: Highlights from the Gilder Lehrman Collection."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/6: "Woven for Warmth: Coverlets from the Collection of the Museum of American Folk Art." Through 9/6: "The Art of Embellishment: Painted and Stencilled Masterworks from the Collection of the Museum of American Folk Art." Through 9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 8/9: "Antoni Tapies in Print." Through 8/9: "More Than One Photography." Through 8/18: "Louis I. Kahn: In the Realm of Architecture." Through 8/9: "Projects: Stephen Kroninger." Through 8/25: "Projects: Erika Rothenberg." 7/23–10/13: "The Young Rebel in American Photography, 1950–1970."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 8/14: "Weaving a Mayan Heritage: Clothing by Juana Cavanaugh."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater." Through 7/26: "Adriaan Lubbers in New York." Through 8/30: "Walt Whitman and New York." Through 8/30: "Empire City: Paintings and Drawings from the Robert R. Preato Collection." Through 8/30: "St. Petersburg as it was Leningrad: Anatoly Kaplan's Lithographs." Through 8/30: "Recent Gifts: Works on Paper." Through 8/30: "Roots and Heritage in Latin American Art."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection." Through 8/30: "Masterworks of American Impressionism from the Pfeil Collection." Through 9/13: "Lovis Corinth: Prints, Drawngs, and Watercolors from the Family Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/16: "Last Words: An Installation by Seyed Alavi." Through 8/16: "The Art Mall: A Social Space."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 9/20: "Party Time: Presidential Campaigns Since 1832." Through 10/11: "Ansel Adams: The Early Years."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." Through 8/8: "Shelley: Unacknowledged Legislator." Through 8/1: "On the Edge: Photographs from 100 Years of *Vogue*."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/13: "Regina Silveira." Through 9/13: "Colombia: Contemporary Images."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 12/30/92: "Of Sailing Ships and Sealing Wax: 25 Years of Collecting."

STORM KING ART CENTER—Old Pleasant Hill Road, Mountainville, N.Y. (914-534-3190). Daily 11 a.m.–5:30. $5; seniors and students $3. A four hundred-acre sculpture park with permanent outdoor installations by Alice Aycock, Alexander Calder, Mark di Suvero, Barbara Hepworth, Henry Moore, Louise Nevelson, Isamu Noguchi, Richard Serra, David Smith, and Kenneth Snelson. Through 10/31: "Ursula von Rydingsvard: Sculpture."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 8/30: "The Paintings of George Bellows." Through 9/20: "Gifts and Acquisitions in Context." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 9/12: "Y. David Chung: Turtle Boat Head." Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Tue.–Fri. 11 a.m.–5 (Thu. to 7:30), Sat. 12–5. Free. Through 8/15: "Dirt and Domesticity: Constructions of the Feminine."

AUCTIONS

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 7/28 at 10:15 a.m. and 2: "Arcade Furniture & Decorations." On view from 7/24.

MUSIC AND DANCE

COMPILED BY EVGENIA PERETZ

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 22

MOSTLY MOZART—Lincoln Center's festival continues with pianist Andre Watts and the Mostly Mozart Festival Orchestra, Gerard Schwarz conductor. Bach's Concerto No. 1 in F, "Brandenburg;" Mozart's Piano Concerto No. 24 in C Minor; *Cassation* in B-flat; Symphony No. 39 in E-flat. $15–$30. Avery Fisher Hall at 8. Pre-concert recital at 7 featuring pianist Pedja Muzijevic performing Galuppi's Sonata No. 5; Chopin's *Polonaise-fantasie* in A-flat.

JAZZ IN JULY—The 92nd St. Y's series continues with jazz pianist Bill Charlop; with bassist Jay Leonhart and drummer Dennis Macrell. 92nd St. Y at 8. $25.

SUMMER SING-OUT!—Conductor Penna Rose of the Union Seminary and the New York Choral Society leads the audience in singing Carl Orff's *Carmina Burana*. St. George's Episcopal Church, 209 E. 16th St. (460-0940), at 7:30. $5.

YIDDISH MUSIC FESTIVAL—Featuring Broadway stars Mike Burstyn and Claire Barry; Metropolitan Opera singer Bernard Fitch, soprano Carol Toscano, The Golden Land Klezmer Orchestra, Zalmen Mlotek conductor, others. Damrosch Park, Lincoln Center (889-6800), at 6. Free.

THE GOSPEL TRUTH—Gospel. YWCA Rooftop, Lexington Ave. and 53rd St. (755- 4500), at 6:30. $8.

Thursday, July 23

MOSTLY MOZART—Lincoln Center's festival continues with "Mozart on Period Instruments," featuring the Bach Ensemble, with conductor and harpsichordist Joshua Rifkin in his festival debut. With soprano Benita Valente, violinist Linda Quan, flutist Christopher Kruegger, oboist Stephen Hammer. Bach's Suite No. 2 in B Minor; Concerto for Violin and Oboe in D Minor; "Wedding" Cantata No. 202 for Soprano; Concerto No. 5 in D, "Brandenburg." Avery Fisher Hall at 8. $12–$23. Pre-concert recital at 7 features members of the Bach Ensemble performing Bach's Oboe Solo in G Minor; Flute Sonata in D; Telemann's Sonata in D Minor for Traverso and Oboe.

LISA STANSFIELD—Radio City Music Hall at 8. $22.50–$27.50.

JOHN CAGE, writer-composer-poet/**JOAN LaBARBARA,** vocalist; with pianist Leonard Stein. Premiere of a new Cage work. Central Park SummerStage, Rumsey Playfield, 72nd St. midpark, at 8:30. Free.

JAZZ IN JULY—The 92nd St. Y's series continues with "Changes and Transformations." Featuring pianist Dick Hyman performing the music of Hines and Armstrong; with trumpeter Randy Sandke, the Benny Goodman Trio. Also featuring saxophonist John Gordon and Sandke performing works by Gillespie and Parker. 92nd St. Y at 8. $25.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Conductor Nelly Vuksic of the Americas Vocal Ensemble, and the U.N. Singers leads the audience in singing Haydn's *The Creation*. CAMI Hall, 165 West 57th St. (627-0024), at 7:30. $7.

SONIDO COSTENO—New and traditional Carribbean music. Third Street Music Settlement, 235 E. 11th St., at 12:30. Free.

HAAGEN DAZS-SUMMER SOUNDS—Featuring Spyro Gyra. Pier 16, South Street Seaport, at 6:30. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae and Christiaan Bor, pianist Phillip Bush, cellist Christopher Costanza, violist Paul Neubauer. Handel's Sonata No. 8 in G Minor for Two Violins and Piano, Op. 2; Shostakovich's Piano Quintet in G Minor, Op. 57; Schumann's Piano Quintet in E-flat, Op. 44. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

1960'S CELEBRATION WITH THE GRASS ROOTS—Featuring the Mamas and the Papas, John Sebastian. Midwood Field, Seaside Park, Brooklyn (718-469-1912), at 7:30. Free. Bring folding chairs for seating.

NEW JERSEY SYMPHONY ORCHESTRA, Hugh Wolff conductor; with violinist Itzhak Perlman. Rossini's Overture to *Tancredi;* Bizet's Symphony No. 1 in C; Brahms's Violin Concerto in D. Garden State Arts Center, Holmdel, N.J. (908-442-9200), at 8. $17–$35.

Friday, July 24

MOSTLY MOZART—Lincoln Center's festival continues with the Mostly Mozart Festival Orchestra, Gerard Schwarz conductor; with pianist Rudolph Firkunsky and cellist Lynn Harrell. Mozart's Symphony No. 21 in A; Piano Concerto No. 16 in D; Haydn's Cello Concerto in D; Beethoven's Symphony No. 4 in B-flat. Avery Fisher Hall at 8. $13–$25. Pre-concert recital at 7 featuring Harrell and Firkunsky performing Beethoven's Cello Sonata No. 2 in G Minor.

GOLDMAN MEMORIAL BAND, Gene Young conductor. Grand finale concert featuring Milhaud's *Suite Francaise;* Robert Ward's *Night Fantasy;* Grainger's *Shepherds, Hey; Irish Tune from the County Derry;* Debussy's *La Cathedrale Englou̇tie;* others. Damrosch Park, Lincoln Center (886-9887), at 8. Free.

SUMMERGARDEN—The Museum of Modern Art and The Juilliard School's tribute to John Cage continues with seven works by Cage, performed by vocalist Cheryl Marshall, pianists Michael Torre and Pedja Muzijevic. The Sculpture Garden, Museum of Modern Art, 14 W. 54th St. (708-9480), at 6. Free.

WONG ON-YUEN, hu-chin (Chinese bowed string instrument) player. Traditional Chinese works performed with his ensemble. Taipei Theater, 1221 Ave. of the Americas, between 48th and 49th Sts. (373-1850), at 7:30. $8.

ASH CREEK STRING BAND—Folk. Centerfold Coffeehouse, Church of St. Paul and St. Andrew, 263 W. 86th St., at 8. $7.

BARGEMUSIC—See 7/16. Tonight with cocktails, supper, and full concert, all beginning at 6:30. $75.

JOHN MAYALL—"Celebrate Brooklyn" continues as "The Godfather of British Blues" performs with his band The Bluesbreakers. Also featuring the 5 Chinese Brothers. Prospect Park Bandshell, Prospect Park W. and 9th St., Brooklyn (718-768-0699), at 7. Free.

CARAMOOR MUSIC FESTIVAL—With guitarist Eliot Fisk, violist Louise Schulman, St. Luke's Chamber Ensemble. All-Vivaldi program. Spanish Courtyard, Caramoor Center for Music and the Arts, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 8:30. $20.

SANTANA—Jones Beach Theater, Jones Beach State Park (307-7171), at 8. $25.

Saturday, July 25

MOSTLY MOZART—See 7/24.

NONA HENDRIX/DARLENE LOVE/LANI GROVES, R&B singers. Central Park SummerStage, Rumsey Playfield, 72nd St. midfield, at 3. Free.

SUMMERGARDEN—See 7/24.

WONG ON-YUEN—See 7/24.

THE TOMMY DORSEY ORCHESTRA—Jazz. Pier 16 Stage, South Street Seaport, at 8. Free.

THE STAPLE SINGERS—"Celebrate Brooklyn" continues with this gospel family; plus, the gospel group Institutional Radio Choir. Prospect Park Bandshell, Prospect Park West and 9th St. (718-768-0699), at 7. Free.

ILAN MAMBER, international singer and guitarist; with Luis Sanabria and Briza performing music from Latin tradition to Cole Porter. Canarsie Pier, at the foot of Rockaway Park, Brooklyn, at 12:30. Free.

CARAMOOR MUSIC FESTIVAL—Featuring the Orchestra of St. Luke's, Andre Previn conductor; with violinist Elmar Oliveira. Barber's Concerto for Violin; Copland's *Appalachian Spring;* Beethoven's Symphony No. 4 in B-flat. Venetian Theater, Caramoor Center for Music and the Arts, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 8:30. $10–$37.

Sunday, July 26

THE NATIONAL CHORALE, Martin Josman conductor. "Celebrating Sondheim and Weill," featuring selections from Stephen Sondheim's *Follies; A Little Night Music; Forum; Company; Sunday in the Park With George;* Kurt Weill's *One Touch of Venus; Firebrand of Florence; Street Scene; Lost in the Stars.* Damrosch Park, Lincoln Center (333-5333), at 7:30. Free.

THE COFFEE CLUB ORCHESTRA, Rob Fisher conductor. The "Great American Musicals" festival continues with selections from *Oklahoma!; Carousel.* World Financial Center Garden, between the Hudson River and West St., at 3. Free.

JUDY MOWATT and **ASTER AWEKE**—Reggae and Ethiopian music. Central Park SummerStage, 72nd St. midpark, at 3. Free.

WONG ON-YUEN—See 7/24. Today at 2.

BARGEMUSIC—See 7/23. Today at 4. $18.

CARAMOOR MUSIC FESTIVAL—Featuring pianist Andre Previn, violinist Elmar Oliveira, cellist Carter Brey. Beethoven's Trio No. 6 in B-flat, Op. 97, "Archduke"; Rorem's Trio; selected works by Kreisler. Venetian Theater, Girdle Ridge Rd., Katonah, N.Y. (914-232-1252), at 5:30. $22.50.

Monday, July 27

MOSTLY MOZART—Lincoln Center's festival continues with the Mendelssohn String Quartet; with pianist Lilian Kallir, violist Michael Tree, bass Julius Levine. Mozart's String Quartet in C; Mendelssohn's String Quintet in B-flat; Schubert's Quintet in A, "Trout." Avery Fisher Hall at 8. $11–$20. Pre-concert recital at 7 featuring Kallir performing Haydn's Sonata in F; Mendelssohn's *Variations Serieuses.*

WEST VILLAGE CHORALE SUMMER SINGS '92—Gary Miller of the New York City Gay Men's Chorus leads the audience in singing Handel's *Messiah*. Church of St. Luke's in the Fields, 487 Hudson St., at 7:30. $7.

IBIS—Reggae, rock, world music. Wise Towers Plaza, 90th St., between Amsterdam and Columbus Aves. (873-6600), at 7:30. Free.

THE MAIN EVENT—The Martin Luther King Jr. concert series continues with the R&B sounds of the Whispers and the O'Jays. Wingate Field, between Brooklyn and Kingston Ave., Brooklyn, at 7:30. Free. Bring chairs for seating.

Tuesday, July 28

MOSTLY MOZART—Lincoln Center's festival continues with the Mostly Mozart Festival Orchestra, with Christoph Eschenbach conducting and on piano; with soprano Cyndia Sieden in her festival debut. Mozart's Symphony in D, K. 207a; "Popoli di Tessaglia . . . Io non chiedo"; Symphony No. 38 in D, "Prague"; Zerbinetta's aria from Strauss's *Ariadne auf Naxos;* Beethoven's Piano Concerto No. 1 in C. Avery Fisher Hall at 8. $12–$25. Pre-concert recital at 7 featuring cellist Eric Bartlett performing Wolfe's Cello Sonata.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Miriam Burns conductor; with flutist Donna Elaine. Dvorak's Serenade in D Minor; Vivaldi's *Piccolo Concerto;* Haydn's Symphony No. 85, "La Reine." St. Peter's Church, 346 W. 20th St. (741-0011), at 7:30. $6.

VANGUARD JAZZ ORCHESTRA—Washington Sqaure Park (431-1088), at 8. Free.

JAZZ IN JULY—The 92nd Street Y's series continues with "I'm Hip," featuring pianist-singer-composer Dave Frishberg; with trumpeter Joe Wilder, pianist-vocalist Roy Gerson, others. 92nd St. Y at 8. $25.

NEW YORK CHORAL SOCIETY SUMMER SINGS—Penna Rose of the New York Choral Society leads the audience in singing Poulenc's *Gloria;* Bach's *Magnificat*. CAMI Hall, 165 W. 57th St. (627-0024), at 7:30. $7.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 7/21 at 8: *110 in the Shade,* by Harvey Schmidt, Tom Jones, and N. Richard Nash; Paul Gemignani conducting; Ziemba, Moore, Sutherland, Muenz, Forsythe. 7/22 at 8: Verdi's *La Traviata* (in Italian, with supertitles), Guido Almone-Marson conducting; Dobbish, Davis, Ledbetter. 7/24 at 8: Mascagni's *Cavalleria Rusticana* (in Italian, with supertitles), Steven Sloane conducting; Freni, Thomas, Sondra Gelb (debut), Craig Sirianni (debut), Edward Huls (debut); Leoncavallo's *Pagliacci* (in Italian, with supertitles), Sloan conducting; Christiane Riel (debut), Vincenzo Scuderi (debut), Cowan, Ron Baker (debut), Bradley Williams (debut). 7/25 at 1:30: *110 in the Shade;* same as 7/21. 7/25 at 8: *La Traviata;* same as 7/22. 7/26 at 1:30: Puccini's *La Boheme* (in Italian, with supertitles), Mark Gibson conducting; Hynes, Racette, Thompson, Kneebone, Peterson.

New York Grand Opera

CENTRAL PARK SUMMERSTAGE—Free. 7/22 at 7:30: Puccini's *Madame Butterfly,* Vincent LaSelva conducting; Ojima, Buonauro, Aquino, DiSimone, Fischer. Rumsey Playfield, 72nd St. mid-park.

Other

MAGIC CIRCLE OPERA REPERTORY ENSEMBLE—*A Gypsey Carmen,* based on the the Bizet classic, will be performed over the course of ten nights. Also, each

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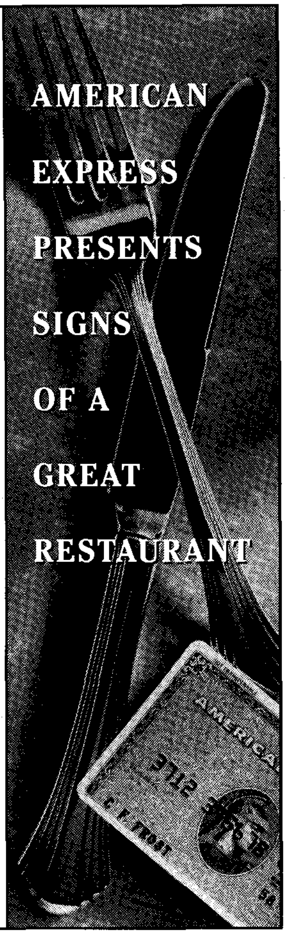

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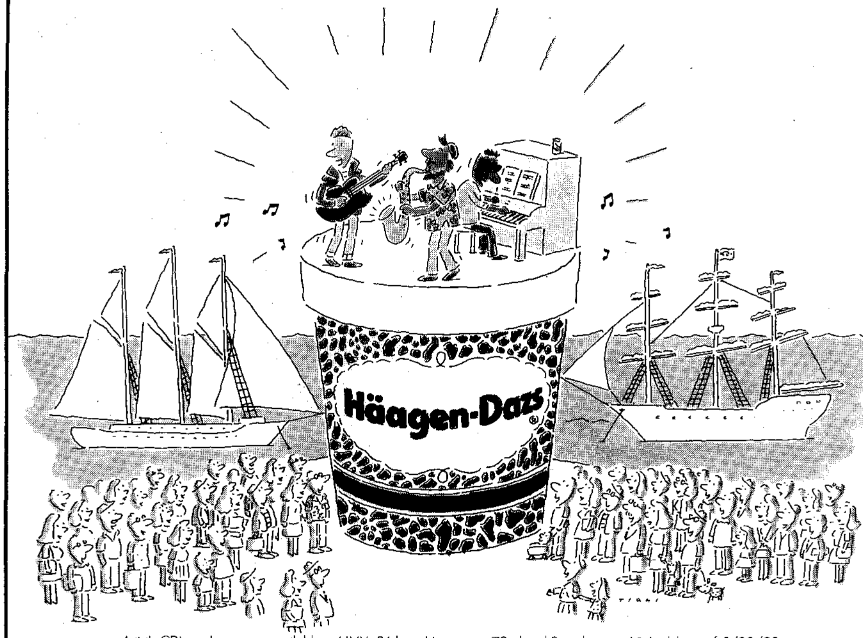

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night, a selection from the following will be performed: Joelle Wallach's *The King's Twelve Moons;* Kenneth K. Guilmartin's *The Marriage of Heaven and Hell;* Ned Rorem's *A Childhood Miracle;* Gustave Holst's *The Wandering Scholar;* Barber's *A Hand of Bridge;* Guilmartin's *The City of Gypsies.* St. Peter's Church, Lexington Ave. and 54th St. (279-4200). 7/24, 7/25 at 7:30; 7/26–7/28 at 8. $15.

REPERTORIO ESPANOL—Moreno Torroba's *Luisa Fernanda.* Gramercy Arts Theater, 138 E. 27th St. (889-2850). 7/25 at 8; 7/26 at 3. $20.

DANCE

Pilobolus

JOYCE THEATER—Through 8/15. Tickets: $28. 7/22, 7/23 at 8: *The Particle Zoo; Axons; Clandestiny; Pseudopodia;* premiere of *Sweet Purgatory* by Robby Barnett, Alison Chase, Michael Tracy, and Jonathan Wolken. 7/23, 7/24 at 8; 7/25 at 2: *Ciona; Moonblind; Shizen; Walklyndon;* revival of *Ocellus; Pseudopodia;* an untitled work. 7/25, 7/27 at 8: *The Particle Zoo;* premiere of a new duet; *Televisitation; Debut C.* 7/28 at 8: *Land's End;* premiere of a new solo; revival of *Alraune; Walklyndon; Day Two.*

Other

ANTHONY MORGAN DANCE COMPANY—Revival of *Troglodyte's Terpsichore;* premieres of Morgan's new trio for women; Judith Garay's *Rivulets;* a solo performance by Morgan in his *Leys;* a duet by Morgan and Garay, set to Romanian music. Donnell Library Center, 20 W. 53rd St. (221-7676). 7/25 at 2:30. Free.

DAVID ROUSSEVE/REALITY—Excerpts from Rousseve's work-in-progress *Urban Scenes/Creole Dreams.* World Financial Center Winter Garden, between the Hudson River and West Street. 7/22 at 8. Free.

MARTA RENZI and **JANE GOLDBERG**—Renzi performs to the music of Steve Elson. Goldberg performs tap. Central Park SummerStage, 72nd St. mid-park. 7/24 at 8:30. Free.

MIDSUMMER DANCES—Dances by choreographers Jamie Stiller, Alice Teirstein, and Anita Willoughby. Riveside Park, RSD and 89th St. (473-5560). 7/24–7/26 at 6:45 and 7:45. Free.

NATIONAL DANCE INSTITUTE—*Late Eugene,* choreographed by Tim Santos; *Me and My Shadow,* choreographed by Nick Leone; a new work about pollution, *Radiation March,* choreographed by NDI's founder and director, Jacques d'Amboise. Cooper-Hewitt Museum, 2 E. 91st St. (860-6868). 7/28 at 6. Free.

PAUL TAYLOR DANCE COMPANY—"Company B," featuring nine dances celebrating love and romance. World Financial Center, between Liberty and Vesey Sts. 7/28 at 8. Free.

ZVI GOTHEINER and **MUNA TSENG DANCE PROJECTS**—Gotheiner's *Chairs;* Tseng's *Shattered,* performed by Ari Frankel; *Spirit Ruins.* La Guardia Concert Hall, Amsterdam Ave. and 64th St. 7/23, 7/24 at 8. $15.

DANCIN' IN THE STREETS—Deborah Gladstein and Vicky Shick perform in a work set in the natural environment. Wave Hill, 675 W. 252nd St., Bronx (549-3200). 7/25, 7/26 at 3. Free with $4 admission to the grounds.

PERFORMANCE

Serious Fun!

ALICE TULLY HALL—Through 7/30. Tickets: $20–$30. 7/21, 7/22 at 8: Karen Finley in the premiere of her *A Certain Level of Denial.* 7/23 at 8: John Kelly in the premiere of *Music While Waging Victory.* 7/24, 7/25 at 8: Clown David Shiner and clown-actor Bill Irwin perform in the premiere of an original composition. 7/28 at 8: Rose English's American debut in *My Mathematics.*

Other

NADA—167 Ludlow St. (420-1466). Hiedi Tradewell's *Gertrude and Elvis.* 7/23–7/26 at 7:30. $10.

P.S. 122—150 First Ave. (477-5829). Penny Arcade in *Bitch! Dyke! Faghag! Whore!* 7/23–7/26 at 9. $10.

RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Wed.–Thu. 6–11:30, Fri.–Sat. to 1 a.m., Sun. noon–10. Dancing from 9. Closed Mon.–Tue. **(M)** **AE.**

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. Closed through 10/5. **(M–E)** **AE, CB, DC, MC, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic French. L Spcls: terrine, grilled fish, paillard of veal, L and D degustation menu. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 7:30–9:30. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled breast of chicken with honey mustard, wild mushroom ravioli with spicy tomato sauce, grilled Newport steak teriaki, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

FLORENT—69 Gansevoort St. (989-5779). Casual. French bistro. Spcls: boudin noir, mussels provençal, french fries. Open 24 hrs. seven days a week. **(I)** **No credit cards.**

FLYING FISH—395 West St., at W 10th St. (924-5050). Casual. West Indian. Spcls: rundown, jerk fish, curry goat, ackee and salt fish, snapper. Res. sug. D daily 4–midnight. **(I–M)** **No credit cards.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROCCO'S—181 Thompson St., bet. Bleecker and Houston Sts. (677-0590). Casual. North Italian-Mediterranean. Spcls: *little neck clams steamed in a* Campari, garlic, and basil sauce, potato gnocchi with rucola lemon pecorino, roast tuna with white beans, fried artichokes and saffron. Open daily noon to 11. Sun. 1 to 10. Private parties for 25. **(I)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

ROETTELE A.G.—126 E. 7th St. (674-4140). Casual. German-Swiss-French-Italian. Spcls: sauerbraten with spatzle and red cabbage, emince de veau with rosti, wild mushrooms in puff pastry. Res. sug. L Mon.–Fri. noon–3. Br Sat. 11 a.m.–3. D Mon.–Sat. 5:30–11. Pre-theater D Mon.–Sat. 5:30–7:30. Private parties for 8–40. Closed Sun. **(M)** **MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

SIRACUSA—65 Fourth Ave., bet. 9th–10th Sts. (254-1940). Casual. Southern Italian. Spcls: pasta con sarde, squid with black ink sauce, penne arrabbata. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 11:30. Closed Sun. **(M)** **AE.**

VILLAGE ATELIER—436 Hudson St., at Morton St. (989-1363). Casual. American. Spcls: herb roasted chicken, grilled black Angus shell steak, Maryland lump crabcake. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **((M)** **AE.**

VILLA MOSCONI —69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I–M)** **AE, DC, V.**

WEST 4TH STREET SALOON—174 W. 4th St. (255-0518). Casual. American/Continental. Spcls: West 4th Street Saloon burgers, steaks, salads, pastas. Res. sug. Open for L, D and S daily 11 a.m.–4 a.m. Br Sun. 11 a.m.–4. Private parties for 200. **(M)** **AE, CB, DC, MC, TM, V.**

14th–42nd Streets, East Side

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5:30, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HART'S—122 E. 27th St. (889-9511). Casual. Contemporary American. Spcls: Maryland crabcake with mustard and tomato coulis, shrimp and monkfish with garlic and tomato sauce, double lamb chop persillade with potato pancakes. Res. sug. L Mon.–Fri. noon–4. Br Sun. 11:30–4. D Mon.–Sat. 4:30–10:30. Private parties for 75. **(M)** **AE, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; pan roasted venison with sundried cranberry sauce and yellow corn spoonbread; red pepper crusted tuna steak with mango salsa, red swiss chard and southwestern fries. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

VILLA BERULIA—107 E. 34th St. (689-1970). Jacket required. Northern Italian. Spcls: homemade cannelloni, veal chop, branzini. Res. sug. L and D Mon.–Fri. 11:30 a.m.–10:30, Sat. 5–11. Private parties for 35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GRAPPINO—38 W. 39th St. (398-0350). Casual. Italian. Spcls: penne with hot and sweet sausage and broccoli, roasted red snapper coated with fresh herbs, paillard of chicken with grilled vegetables. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–9. Private parties for 100. Closed Sat.–Sun. **(M)** **AE.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9. Private parties for 150. Closed Sat.–Sun. **(I)** **AE, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M-E)** **AE, CB, DC, MC, V.**

BILLY'S—948 First Ave., at 52nd St. (355-8920). Casual. American. Spcls: steaks, chops, seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 3–11:30. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: grilled yellow fin tuna with foie gras, parfait of Maine crab with avocado and roast peppers, 2-lb. lobster. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

RYAN MCFADDEN—800 Second Ave., at 42nd St. (599-2226). Casual. American-Irish. Spcls: shepherd's pie, turkey pot-pie, fish and chips. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Private parties for 60–150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, TM.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFFE CIELO—881 Eighth Ave., bet. 52nd–53rd Sts. (246-9555). Casual. Northern Italian. Spcls: bresaola, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 5:30–11, Sun. to 10. **(M–E)** **AE, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)** **AE, DC, MC, V.**

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

RESTAURANT RAPHAEL—33 W. 54th St. (582-8993). Dress opt. Nouvelle. Spcls: fricassée de moules au pistil de safron, daube de St. Jacques bordelaise, medaillons de veau au citron vert. Res. sug. L Mon.–Fri. noon–2. D Mon.–Fri. 6–9:30. Closed Sat.–Sun. **(E)** **AE, DC.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, TM, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SARDI'S—234 W. 44th St. (221-8440). Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. **Club Sardi:** Business L Mon.—Fri. D daily 3:30–9. Complete L and D. Br Sun. noon–3. After-theater S Mon.–Sat. to 12:30 a.m., Sun. to 11. Parties. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Jacket required. American-Mediterranean. Spcls: Atlantic salmon with artichokes and aioli, braised duck with oranges and cumin, pasta with shrimp and broccoli rabe. Res. sug. D only Tue.–Sat. 5:30–1 a.m. Pre-theater D 5:30–7:30. Private parties for 25–300. Dancing. Closed Sun.–Mon. **(M–E)** **AE, CB, DC, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

WARWICK HOTEL—54th St. and Sixth Ave., (247-2700). **Sir Walter's:** Continental. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Fri. 5–11, Sat.–Sun. to 10. Br Sun. 11:30 a.m.–3. **(M) Bar and Lounge:** American. L Mon.–Fri. 11:30 a.m.–2:30. S 10:30–1 a.m. **AE, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE NICHOLSON—323 E. 58th St. (355-6769). Casual. Continental. Spcls: cheese souffle, free range roast chicken, chocolate souffle. Res. sug. D only Tue.–Sat. 6–9. Closed Mon.–Tue. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Jackets required. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E) Cafe:** Casual. Open daily noon–midnight. **(M)** **AE, DC, MC, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. *Prix fixe D. Bar till 1 a.m.* **(E)** **AE, CB, DC, MC, TM, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Fri. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CALCUTTA—1708 Second Ave., bet. 88th–89th Sts. (996-8037). Casual. Indian. Spcls tandoori items, lamb vindaloo, vegetarian thali. Res. sug. L Mon.–Sat. noon–3. Sun. buffet noon–3. D daily 5–11. Also **324 E. 6th St.** (982-8127). **(M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts. (249-2020). Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC, TM.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. **(M)** **AE, DC, MC, V.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: casserole of oysters and lobster in curry sauce with celery root and apple puree; grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp risoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, TM, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. Pre-theater D with seating 5:15–6:30. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.—Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE GRILL—1889 Broadway, at 63rd St., in the Radisson Empire Hotel (262-2234). Casual. American. Spcls: pasta, grilled meats and fish. Res. sug. B daily 7 a.m.–11 a.m. Br Sat.–Sun. 11 a.m.–4. L Mon.– Fri. 11 a.m.–4. D daily 4–midnight. Pre-theater D Mon.–Sat. 5–7:30. **(M)** **AE, DC, MC, V.**

FUJIYAMA MAMA—467 Columbus Ave., bet. 82nd–83rd Sts. (769-1144). Casual. Japanese. Spcls: sushi, sashimi, steamed dumpling, batter-fried calamari. Res. sug. D only Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. **(M)** **AE.**

ISABELLA'S—359 Columbus Ave., at 77th St. (724-2100). Casual. Italian. Spcls: sundried tomato fettuccine with grilled duck, risotto with grilled shrimp, grilled salmon with spinach sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–5:30, Sat. from 11 a.m. Br Sun. 11 a.m.–5:30. D Sun.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

SCALETTA—50 W. 77th St. (769-9191). Casual. Northern Italian. Spcls: linguini with shitakii, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5–11. Private parties for 20–150. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

EAST RIVER GRILL—44-02 Vernon Blvd., Long Island City (718-937-3001). Casual. Contemporary American. Spcls: ravioli with lobster, shrimp and scallops; grilled tuna with a light oyster sauce, barbecued spareribs. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 6–10, Fri.–Sat. to 11. **(M)** **AE, DC, MC, V.**

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. French-provencale-Moroccan. Spcls: le jarret de veau, rouget au basilic et poivron rouges., supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 40. Pianist Fri.–Sat. from 8–10. Closed Sun. **(M–E)** **AE, CB, DC, MC, TM, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.—Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

EXHIBITS—New York University presents **The Clenched Fist Wields a Paint Brush,** an exhibition that evokes the social and economic status of Depression-era artists with a presentation of their tabloid newspaper *Art Front.* The newspaper, which was launched in 1934, served as a forum for the discussion of social concerns, censorship, and the role of the artist in society. At the NYU Bobst Library, 70 Washington Sq. S.; through 8/14. Weekdays, 9 a.m.–5:45. Free (998-2630). . . .**Making Faces: Art from Studio in a School,** an exhibition featuring more than 300 works of art by New York City public school children, continues at the World Financial Center Courtyard Gallery until 9/13. Between the Hudson River and West St. and between Vesey and Liberty Sts., across from the World Trade Center. Mon.–Fri., 11 a.m.–7, and weekends, noon–5. Free (431-6300). . . .**Black Images in American Films,** a poster exhibition, runs through 8/14 at the Harlem School of the Arts, 645 St. Nicholas Ave., between 141st and 145th Sts. The exhibit contains thirty pieces and spans nearly 50 years. Hours: Mon.–Fri., 10 a.m.–6. Free (926-4100). . . .**American Museum of the Moving Image,** 35 Ave. at 36 St. in Astoria, presents the **Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992,** a gallery exhibition and screening series. Runs through 1/25. $2.50–$5; call for details (718-784-4520).

PERFORMANCES—The Annual Mid-Summer Pow-Wow of the Thunderbird American Indian Dancers is 7/25, 2–5 and 7–10, and 7/26, 1–4. At the Queens County Farm Museum, 73-50 Little Neck Parkway in Floral Park (free parking). $6, children $2.50. Details (718-347-FARM). . . .**Time Cafe,** 380 Lafayette St., presents **Keepin' Up Wit' the Joneses: Potpourri Performance Evenings of Africandescent Funk and Diasporadic Groove!** on 7/24–25 from 9 to 11. Performances feature the Jones Twins, Derin Young, and Tracie Morris. $8 (222-4382).

BENEFITS—The Associated Blind holds a benefit cruise on the Spirit of New York on 7/26 at Pier 9, three blocks south of South Street Seaport. Boarding is at 11 a.m.; sailing, 11:30 a.m.–2:30. $50; reserve (255-1122). . . .**The Manhattan Society** presents the eighth annual **Ultimate Summertime Party** aboard the U.S.S. Intrepid, Pier 86, W. 46th St. and Twelfth Ave., on 7/23. From 7 to 11. All proceeds benefit the **National Multiple Sclerosis Society/New York City Chapter.** $60; reserve (463-7787).

ON THE LOOKOUT—Universal Studios Florida presents a **Look-alike Contest** for New Yorkers who resemble the infamous *Rocky & Bullwinkle* duo Boris Badenov and Natasha Fatale. On 7/28 at 10:30 a.m.; Aircraft Carrier Intrepid, Twelfth Ave. and 46th St. Judges include Tiffany Ward and June Foray, voice of the cartoon's Rocky, Natasha, and Nell characters. Free for participants and spectators. Details (536-8779).

LECTURES, DISCUSSIONS, AND READINGS—The Central Park Conservancy and the **City of New York Department of Parks & Recreation** presents a **SummerStage** special performance with **John Cage,** writer, painter, poet, and composer, and **Joan LaBarbara;** also with pianist Leonard Stein. On 7/23 at 8:30. At Rumsey Playfield, 72nd Street, mid-park. Free (969-0769). . . .**Pratt Institute** continues its lecture series, **The South Bronx: A Case Study of an Underdeveloped District Within a Hyperdeveloped City.** On 7/22 at 2, **Tim Rollins** speaks on "An Academic Village," on 7/23 at 11 a.m., **Africa Bambatta** offers a tour of the South Bronx, and on 7/28 at 2, **Stephan-Alexandru Grecianu** and **Camilo Vergara** present "The Destruction of a Community: Lessons From Romania and the Bronx." At the Municipal Art Society, 457 Madison Ave. Free (718-636-3486). . . .**Robert L. Cohen,** music historian and journalist, explores modern urban folk music in **Cultural Plundering or Cultural Enrichment.** At the Abigail Adams Smith Museum, 421 E. 61st St. On 7/28 at 7. $5–$7 (838-6878). . . .**Tower Books,** 383 Lafayette St., presents **Elmore Leonard** on 7/22 at 8:30 and **Nick Cave** (signing only) on 7/24. Both at 8:30. Free (228-5100). . . .**Donna Tartt** reads from her memoir "Sleepytown: A Southern Gothic Childhood, With Codeine" on 7/22 at 6:30. The event is part of a nationwide series, **Harper's Magazine Readings.** At Rizzoli Bookstore, 454 W. Broadway. Free (674-1616). . . .The **Eleventh Annual Jewish Genealogical Seminar** is 7/26–31 and offers lectures, workshops, and walking tours. Most events are at the New York Vista Hotel near the World Trade Center. $35; call for details (330-8257). . . .**The Living Theatre,** 272 E. 3rd St., presents the first of its **Summer 1992 Staged Reading Series** on 7/27 at 8. **The Lamentable Comedy of Burke and Hare** by Brian Drake, set in Victorian England; a musical adaptation of three shady characters who decide to claim their rightful place in society by selling newly deceased bodies to medical schools for dissection. Sug. don. $5 (979-0604). . . .**Chartwell Booksellers** presents actor **Gregory Hines,** director **George C. Wolfe,** and performance artist **Anna Deavere Smith** reading from *1959,* a new novel by poet Thulani Davis. On 7/27 at 8; 55 E. 52nd St., between Park and Madison Aves. $10 (308-0688).

TOURS

RADICAL WALKING TOUR—Greenwich Village II. 7/26 at 1: An offbeat tour led by radical historian Bruce Kayton. Meet at Sheridan Sq. on the corner of Seventh Ave. and Christopher St. $6 (718-492-0069).

BERNIE'S NEW YORK—7/26 at 2, **Greenwich Village.** Meet on the southeast corner of West 13th St. and Seventh Ave. $5 (655-1883).

ADVENTURE ON A SHOESTRING—7/25 at 1, **Fabulous 57th St.** . . .7/25 at 3, **Fashionable Fifth Ave.** $5; call for reservations and meeting place (265-2663).

CITYWALKS—Tours with John Wilson. Weekday walks through August: Tues. and Fri. at 10 a.m., Wed. at 6, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Tues. at 3, **Chinatown and Little Italy.** Meet at 2 Mott St. . . .Thurs. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12; reserve (989-2456).

MUNICIPAL ART SOCIETY—Two weekly tours for visitors to the city: **Multi-Cultural New York.** Tues. at 11 a.m., a walk through Foley Square, Chinatown, and Little Italy. $10. . . .**Early New York.** Thurs. at 11 a.m., a historic tour along Broadway from City Hall to Battery Park. $10 (439-1049).

SOHO—7/26 at noon, a tour through historical Manhattan with Joyce Gold. Meet at Prince St. and Broadway. $12 (242-5762).

NYC CULTURAL WALKING TOURS—With Alfred Pommer as your guide, take a closer look at the city's landmarks, architecture, history, and outdoor sculptures. Saturdays at 2 through 7/25: Murray Hill Walk. Meet at the northeast corner of East 34th St. and Second Ave. . . .Sundays at 2 through 8/30, Chelsea Walk. Meet at E. 23rd St. and Fifth Ave. near the Flatiron Building. $10 (979-2388).

BIG ONION WALKING TOURS—7/25 at 10 a.m., **Ellis Island.** $15; students and seniors $12. . . .7/25 at 1, **City Hall to Castle Clinton.** . . .7/26 at 2, **From Naples to Bialystock to Beijing: A Multi-Ethnic Eating Tour.** . . .7/26 at 2:30, **Jewish East Side.** $9 adults, $7 students and seniors; reserve (439-1090).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—7/26 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .7/26 at 2, **Vaudeville Vagabonds.** Follow the rising paths of turn-of-the-century vaudevillians as they go from street-corner hoofers to stardom. From the museum, 97 Orchard St. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 7/26 from 10:45 a.m. to 3, **Governors Island.** $25. . . .7/26 from 12:30 to 5:30, **Uptown Little Italy: Cuisine and Theater.** $38 includes lunch and theater ticket. . . .7/28 from 9:15 a.m. to 12:15, **Behind the Scenes of the Diamond District.** $25.

URBAN EXPLORATIONS—7/26 from 10 a.m. to 1, **Foods of Chinatown.** $15; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 7/25 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .7/25 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .7/26 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .7/25 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove Sts. to visit haunted taverns. . . .7/26 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a theatrical tour. . . .7/25: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .7/25, 26 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .7/26: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

TROLLEY TOURS OF CENTRAL PARK—Hop aboard an air-conditioned trolley for the Central Park Conservancy's ten-mile journey through Central Park, **The Park & the City.** Through October, tours leave Mon.–Fri. at 10:30 a.m., 1, and 3. $12.50 adults; $10 senior citizens; $8 students; $6 children (360-2727).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses, complete with guides, stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours start on the hour from 10 a.m. to 3, seven days a week. $15; $10 for children (967-6008).

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. 7/20, 21 at 7:40, 7/22 at 1:40 vs. Los Angeles. 7/24 at 7:40, 7/25 at 7:10, 7/26 at 1:40 vs. San Diego. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 7/28, 29 at 7:30 vs. Baltimore.

STEPS—NYC Marathon Buildup Clinic. 7/22 at 6:30. . . .**Club Team Championship, 5M.** 7/26 at 9 a.m. in Central Park. . . .**Not the Club Team Championship, 5M.** 7/26 at 10 a.m. in Central Park. Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

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ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE PIERPONT MORGAN LIBRARY—Storytelling and Music. Enjoy two different versions of the traditional *Puss In Boots*: the Filipino, which features a helpful monkey, and the Italian, in which the hero gets help from a magic pear tree; for ages 3–12, accompanied by an adult. Presented in conjunction with the exhibit *Puss in Boots: Three Centuries of the Master Cat.* 7/25 at 2. 29 E. 36th St. (685-0008). Free.

FLOATING CINEMA—See 90 minutes of classic and contemporary cartoons of Popeye, Krazy Kat, and Betty Boop on a 30-foot projection movie barge; for all ages. 7/22 at Riverside Park at 98th St.; 7/23 and 24 at Francis Lewis Park, Queens; 7/25 and 26 at Orchard Beach, Bronx. All start at 8:45. (718-599-5137). Free.

WIDE-AWAKE JAKE—A musical about a little boy who has trouble falling asleep, based on the book by Helen Young; for ages 2 and up. Fri., Sat., Sun., and Mon. at 1 and 3; through 8/10. Also on 7/22 and 29 at 11 a.m. and 1:30. Tada! Theater, 120 W. 28th St. (627-1732). $5; adults $7; reserve.

THE FISHERMAN'S WIFE—A musical version of the familiar tale, written by Bill Wheeler and Jan Callner; for ages 5–11. Sat. and Sun. at 1; through 8/23. Wings Theatre in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

TIBET HOUSE—It's All in the Hands. Learn the meanings of symbols and designs used in Tibetan paintings, sculpture, architecture, clothing, and jewelry; for ages 6–10. 7/25 at 2. 241 E. 32nd St. (213-5592). $20; extra for materials; reserve.

THEATREWORKS/USA—From Sea to Shining Sea. A musical about the building of the transcontinental railroad, and the struggles of Woo Lee, a Chinese immigrant; Sean O'Grady, an Irish immigrant; and Nate, a runaway slave, who must all work together; for ages 8 and up. Mon., Tue., Thurs., and Fri. at 11 a.m. and 1; Wed. and Sat. at 11 a.m.; through 8/3. Tickets available at box office day of performance at 10 a.m., first come, first seated. Promenade Theatre, 2162 Broadway at 76th St. (420-8202). Reserve for groups of 20 or more. Free.

THE THREE CLOWNS—An original musical with jazz, tango, rock, and soft shoe in which five characters overcome life's problems on and off stage; for ages 5 and up. Presented by the Summer Family Musical Theater. Wed., Thurs., and Fri. at 11 a.m. and 1; Sat. at 11 a.m., 1, and 3; through 8/15. Church of St. Jean Baptiste, 167 E. 75th St. (754-6238). $6; adults $10; group rates available.

PUPPETWORKS-VILLAGE—Peter and the Wolf and **The Frog Prince.** Prokofiev's tale of a little boy who captures a vicious wolf with the help of his friends, and the story of a princess who owed three wishes to a frog are told with life-size marionettes; for ages 2 and up. Sun. at 12:30; through 8/9. Charles Ludlam Theatre, 1 Sheridan Square at W. 4th and Barrow Sts. (718-965-3391). $6; weekday group rates available; reserve.

BRYANT PARK—Juggling Workshop. Learn the basics and then some with John Grimaldi; for ages 7 and up, adults welcome. Wednesdays from noon–3; through 7/29. 40–42nd Sts. bet. Fifth and Sixth Ave. (983-4142). Free.

BOOKS OF WONDER—Storytelling Sundays. For ages 3–7. 7/26 at 11:30 a.m. 132 Seventh Ave., at 18th St. (989-3270). Free.

AMAZING WORLDS OF WEATHER—Learn about thunderstorms, blizzards, tornados, and typhoons in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30, 2:30, and 3:30; Sat. and Sun. at 1, 2, 3, and 4. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

NEW YORK PUBLIC LIBRARY—Free programs. **Craft Workshop.** Make your own egg-carton spider; for ages 3–6. 7/22 at 3:30. Yorkville Branch, 222 E. 79th St. (744-5824). Reserve. . .**Fish Kites.** Make one out of tissue paper with Doris Cordero; for ages 6–10. 7/23 at 2. Aguilar Branch, 174 E. 110th St. (534-2930). Reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Cinderella. The comical stepsisters, fairy godmother, and ball patrons are featured with hand-carved wooden marionettes in elegant costumes of 18th-century France; for ages 3 and up. Sat. at 12:30; Sun. (except August) at 12:30 and 3; through 8/29. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

JUST FOR KIDS—Tamburi Percussion Trio. A group that uses gongs, drums, and tone colors from around the world; for ages 3 and up. 7/23 at 10:30 a.m. Forest Park Bandshell, off Woodhaven Blvd. near Myrtle Ave., Woodhaven, Queens. Rain site: Lost Battalion Hall, 93-29 Queens Blvd., Rego Park. Also at 1 at Baisley Park Tennis House, Foch Blvd. and 155th St., Jamaica. Rain site: St. Albans Family Life Center, 172-17 Linden Blvd., St. Albans, Queens (718-291-ARTS). Free.

STATEN ISLAND'S SATURDAY FAIR—A day-long festival where children can make music, act out stories, sing, and face paint. Saturdays, weather permitting, from 10 a.m. to dusk. Victory Boulevard and Bay St., Staten Island (718-720-5378). Free.

CENTRAL PARK PROGRAMS—Storytelling. The New York Public Library's storytellers will ply their craft every Wednesday in July at 11 a.m. at the Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. Free. . .Trudy Betcher and Ron Sopyla will tell Hans Christian Andersen's *It's Perfectly True* and *The Wild Swans*; for ages 5 and up. 7/25 at 11 a.m.; series continues Saturdays through 9/27 at the statue. (360-3456; weekends 800-834-3832). Free. . .**Belvedere Castle: Butterflies and Pop-Up Books.** Make butterfly pages for remembering summer events with Belvedere's bookbinder, Susan Share; for ages 5–11. 7/26 at 1. 79th St., south of the Great Lawn. (772-0210). Free; reserve. . .**The Dairy: The Kids Project.** A show with puppets based on Barbara Aiello's "Kids on the Block" program. Sponsored by the New York State Office of Mental Retardation and Developmental Disabilities; for ages 5–11. 7/25 at 1:30 and 3. 65th St., mid-park (794-6565). Free.

BOOKS

THE QUIET EVENING, by Thacher Hurd. Kindergarten–Grade 1. Greenwillow Books, $15.

MR. AND MRS. SMITH HAVE ONLY ONE CHILD, BUT WHAT A CHILD! by Cecile Bertrand. Kindergarten–Grade 2. Lothrop, Lee & Shepard, $13.

RED RIDING HOOD, retold and illustrated by Christopher Coady. Grades 1–3. Dutton, $15.

JUMPING JENNY, by Bonnie Pryor; illustrated by Anita Riggio. Grades 3–6. Morrow Junior Books, $14.

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NIGHTLIFE DIRECTORY

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 7/22: Ed Russell Trio. 7/24, 25: Barry Harris Trio. 7/26: Jack Henry Band. 7/27: Carol Fredette. 7/28: Rick Stone Group. Sets at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/26: Ernestine Anderson plus Hank Crawford Quartet. 7/27: Willie Williams Quartet. 7/28–8/2: George Howard. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/25: Phillip Harper Trio. 7/26: Pete Malinverni, Ralph Lalama, Vernel Fournier, and Dennis Irwin. 7/27–8/1: Steve Nelson Trio. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/24 at 9 and 10:30: Irish Mouth Organ Music with Don Meade, Mike Barry, Paddy Kelly, Alex Tobias and others. 7/26 at 8 and 9:30: Kevin Burke on fiddle. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 7/26: Mose Allison Trio. 7/28–30: Judy Niemack. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 7/22: Andy Bey Trio. 7/23: Dan Converse Quartet. 7/24: Sherrie Maricle Quartet. 7/25: Dennis Day Sextet. 7/26: Gwen Cleveland Quartet. 7/27: Dick Hyman. 7/28: Andy Stein Quartet. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45, Sun. from 9:30. 7/22, 23: Pianist Mike LeDonne. 7/24, 25: Mike LeDonne with Dennis Irwin on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 7/22: Royal Trux; Smog; Azalea Snail; Deluxx (of Sebadoh). 7/23: Reggie Nicholson; Brendon Ross, Jeane Ghee, Rasal Siddik. 7/24: Co/Motion. 7/25: Jean-Paul Bourelly. 7/26: John Zorn's Cobra. 7/27: Charles Gayle Trio. 7/28: Nora York. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 7/22: Tap dancer Jimmy Slyde. 7/23: Singer Liliane Stow and trio with guest Ghanniyya Green. 7/24: Doug White Quintet followed by the Latebird show with Jon Hammond and Barry Finnerty. 7/25: Vision Band followed by the Latebird Show with Jon Hammond and Barry Finnerty. 7/26: Penelope Tobin and Trio. 7/27: Keisha St. Joan and trio with special guest Sandy Jordan. 7/28: Singer Yoko Kanasashi with pianist Ken-Ici Shimazu. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 7/22: Kenny Neal. 7/23: Chris Cain. 7/24, 25: Johnny Allen. 7/26: Blues Jam hosted by the Popa Chubby Blues Band plus guest host Leo Nocentelli. 7/27: Ladies night with the Black Widow Band. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Every Tue.–Sat. at 9:15 and 11:15: *A New Orleans Traditional Jazz and Food Festival*, featuring Terry Waldo, Bill Dillard, Orange Tellin and others. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Ron Roullier Quintet followed by the Bob Thosen Big Band. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by the Ron Shack Show. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 7/25: An Evening with Paul Weller. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 7/22: Power Windows. 7/23: The Great Red Shark. 7/24: Turnstyles. 7/25: Mazarin. 7/26: Steel Breeze. 7/27: Four Sticks - A Led Zeppelin Tribute. 7/28: The Soft Parade featuring Joe Russo. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: Sarah Cion. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 7/22, 23: Andy Narell. 7/24: Yomo Toro. 7/25: Poncho Sanchez. 7/27: Mambo Monday - Latin revue with La Tropica Orchestra. 7/28: Itals. **CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 7/26: Ralph Peterson's Fo'tet. 7/27: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 7/28–8/2: Art Farmer Quintet featuring Clifford Jordan. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/24, 25: Ray, Goodman and Brown. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 7/25: Daryl Sherman Trio with Gray Sargent on guitar and Boots Maleson on drums. 7/28–8/1: Warren Bernhardt Trio with Jay Anderson on bass and Jeff Hirschfield on drums. Every Tue.–Sun. from 9–midnight, "Dancing Under the Stars" featuring dancers Clive and Suzanne Phillips in the lantern-festooned garden. **AE, CB, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 7/24: Johnny Copeland. 7/25: Rhythm Revue's Classic Soul Dance with d.j. Felix Hernandez. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). *The Real Live Brady Bunch,* Tue.–Thu. at 8, Fri.– Sat. at 7:30 and 10, Sun. at 3. 7/22 at 9: *El Barrio '92,* new musical comedy with co-hosts Angel Salazar and Daphne Rubin-Vega. 7/24, 31 at 8:30: *That's All (A Living Tribute to Bobby Darin)* starring Stan Edwards. 7/27 at 9:30 and 11:30: "Salsa Meets Jazz" with 'An Night of Vibes' featuring Tito Puente and his Latin Jazz Ensemble and guest soloists Vesta Maxey, Valerie Oranjo, and Carabali. **Terrace:** 7/22–26: Valery Ponomarev Trio. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 7/26: Dewey Redman Quartet. 7/27: The Vanguard 17-piece jazz orchestra. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 7/22: Richie Morales Quartet. 7/26: Frank Noviello Quartet. 7/27: Jam session with Eddie Henderson. 7/28: Mark Soskin Trio. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 7/22: Lucy Brown; Jungle Dogs; Psychomotogoat. 7/23: The Grapes; The Other Half. 7/24: Black 47; The Scofflaws. 7/25: The Machine; Sympan. 7/26: The Skadanks; Luscious Jackson. 7/27: Frankie Jackson's Soul Kitchen. 7/28: Deadcenter; Smokestack Lightnin'. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 7/25: Pianist Jane Jarvis with Milt Hinton on bass. 7/26: Singer-pianist Andy Bey with Kiyoshi Kitagawa on bass and Ken Mastelli on drums. 7/27–8/1: Singer-pianist Andy Bey with Kyoshi Kitagawa on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 7/22: Bob's Diner. 7/23: Off Wall Street Jam. 7/24: John Campbell; The Voodoo Rhythm Kings. 7/25: Roomful of Blues and Jr. Walker and The All Stars. 7/26: David Bronza. **AE, CB, DC, MC, V**

COMEDY/MAGIC

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. **AE, CB, DC, MC, V.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Viginia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 7/26: Bill Rutkoski, Louis 'CK', Nancy Redman, Kent Kasper, Scott Bruce, Stu Trivax, Al Romero and Danny Curtis. 7/27–8/3: Gary Ewing, Scott Bruce, Rich Ramirez, Kent Kasper, Bill Rutkoski and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 7/22: Comedy-magician Imam and magician Meir

SOLUTIONS TO LAST WEEK'S PUZZLES

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Yedid. 7/23: Magician Eric DeCamps and comedy magician Imam with pianist Rich Sanders. 7/24, 25: Comedy-magician Friedhoffer, juggler Michael Marlin, comedienne Linda Herskovik and pianist Rich Sanders. 7/28: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 7/26: Linda Smith, Craig Anton, Jim David and Jonathan Solomon. 7/28–8/2: Brett Butler, Billy Jaye, Marty Rackham and Jon Manfrelotti. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. 7/22 at 10:30: Phil Bono; Pro-jam with Flay of Soul. 7/23 at 9:30: Gadget; Uncle Dad at 10:30. 7/24 at 10:30: Rob Mathes Band. 7/25 at 10:30: Tinderbox. 7/28 at 9:30: Roulette; Gangway Fathead at 10:30. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **L'Omnibus:** Through 9/30: Singer-pianist Mark Nadler with the *Best of Broadway,* Tue.–Thu. from 9–midnight, Fri.–Sat. midnight to 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, singer Kelly Garrett takes over from 10:15–11:15, through 7/25; followed by Rick Bartlett and the big band sound of the Supper Club Orchestra, every Tue.–Sat. from from 11:15–1 a.m. **The Blue Room:** Through 7/23, Tue.–Thu. from 9–10:30: Ann Hampton Callaway and Charles DeForest. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. Through 7/25, Mon.–Sat. at 9 and 11, Sun. at 7: Jim Morris. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 7/22: Laurie Kranz. 7/23: Aaron Moroshita. 7/25: Jane Fuller. **Piano Bar:** Wed.–Sat. pianist Danny Apolinar. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 7/22: Baus & Troche; Singer Todd Chelf. 7/23: Marc St. Camille, characterization comedy; Singer Perry Humble. 7/24: Steve Rosenfield's the Stand-Up Comedy Experience; Singer Alie Marie Roberts. 7/25, 26: Beth Wishnie and Rachel Hanser, musical duo. 7/27: *99% Artfree!* Bill Dyszel's Opera Spoof; Brazz 'n' Glass, musical duo. 7/28: Singer Meg Flather with Christian Daizey; Singer Dierdre Atkinson. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 7/22: Singers Hahn and Alon. 7/23: Gotham City Improv.; Michael Isaacs and Ronni Govignon, music and comedy. 7/24: We're Naked Under These Clothes, comedy; Singer Jason Culp. 7/25: Bingo with Flossie, comedy; Variety Show. 7/26: Singer Adem Thyne. 7/27: Stars of Tomorrow Summer Showcase. 7/28: *Choices,* alternative soap opera; Comic Malpractice, comedy. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 7/22: Vanessa Campbell; Shane Taylor. 7/23: Mary Foster Conklin; Jennifer Heaney. 7/24: Heidi Mollenhauer and Bobby Peaco. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 7/22: Singer-songwriter Laura Teller; Stu Gold's Stand-Up Comedy Night. 7/23: Change Of A Dress, improvisational comedy; Scared Scriptless and Broken Lizard, comedy. 7/24: Bingo with Flossie, comedy; The MGM Society, musical comedy characterizations. 7/25: Miss Coco, musical comedy persona. 7/26: Bingo with Flossie, comedy. 7/27: *Starting Here, Starting Now,* musical revue. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 7/22, 29: Chris Daniels with the Phyllis Grady Trio. 7/23: Richard Catenacci with pianist Bob Egan. 7/27: Laser Karoake. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 8/29 at 9 and 11:15: *Say It With Music... The Irving Berlin Revue,* starring Kaye Ballard, Liz Callaway, Joe Cocuzzo, Jason Graae, Jay Leonhart, Ron Raines and Fred Wells. 7/26 at 7 and 9: The Music of Time ... Jonathan Schwartz and Friends, featuring radio personality-singer-raconteur Jonathan Schwartz with special guest Dick Hyman. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Clubby room with *Downtown Madness* featuring Ellen Kaye and Mark Nadler, 7/22 at 7... *Broadway Melodies* featuring Sara Zahn and special guest composer Charles Strouse, 7/29 at 7. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 7/22 at 10:30: Sharon Douglas. 7/23, 24 at 11: *White Lies,* musical comedy revue. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 7/25 at 7:30 and 10:30: The Nat Jones Trio. 7/27 at 10:30: Monday Night Live with m.c. Rocco Primavera. 7/28: Star Cabaret with Annie Hughes. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 8/1, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: KT Sullivan. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Through 9/4, Mon.–Fri. 9:30–12:30 a.m.: Singer-pianist-songwriter Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8–midnight, Sat.–Sat from 6–10. **AE, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Mon., Tue. and Thu.: Diana Rogers. Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., July 22

2:00/WNCN—J.C. Bach: Cto. for Harpsichord in A; **Haydn:** Divertimento for Winds No. 13 in E-Flat.

WQXR—Rossini: *Torvaldo e Dorliska*, Ov.

3:00/WNCN—Hindemith: *Symphonic Metamorphosis on Themes by Weber;* **Bach:** Cto. for Harpsichord No. 4 in A.

WQXR—Schumann: Ov., Scherzo, and Finale.

4:00/WNCN—Chopin: Waltz in E-Flat, "Grand Valse Brillante"; **Vivaldi:** Cto. for Violin in A.

WQXR—Britten: *Matinées Musicales*.

5:00/WNCN—Rossini: *La Danza;* **Liszt:** Tarantella.

WQXR—Bach: Brandenburg Cto. No. 2 in F.

6:00/WNCN—Debussy: *The Children's Corner*, "Golliwog's Cakewalk"; **Haydn:** London Trio No. 3 in G.

7:00/WNCN—Borodin: *Prince Igor*, "Polovetsian Dances"; **Beethoven:** Piano Sonata No. 5 in c.

WQXR—Rachmaninoff: Sonata for Cello and Piano in g.

8:00/WNCN—"The Caramoor Festival Concerts."

WNYC—Glière: Eight Pieces for Violin and Cello.

9:00/WNCN—Rimsky-Korsakov: *Scheherazade*.

WQXR—"Young Artists Showcase." **Brahms:** Sonata for Cello and Piano; **Skriabin:** Two Études; **Liszt:** Hungarian Rhapsody No. 2.

Thu., July 23

2:00/WNCN—Haydn: Sym. No. 77 in B-Flat; **Bach:** Soanta No. 5 in C.

WQXR—Sibelius: *Belshazzar's Feast*, Suite.

3:00/WNCN—Tchaikovsky: *Nutcracker*, Suite; **Kraus:** Sinfonia in D.

WQXR—Mozart: Cto. for Piano No. 11 in F.

4:00/WNCN—Mozart: *Abduction From the Seraglio*, Ov.; **Tchaikovsky:** *Coronation March for Alexander III.*

WQXR—Prokofiev: Sym. No. 1 in D, "Classical."

5:00/WNCN—Chopin: Mazurka in D; **Vivaldi:** Cto. for Violin No. 7 in d.

WQXR—Haydn: Sym. No. 10 in D.

6:00/WNCN—Bazzini: *Dance of the Goblins;* **Mendelssohn:** Rondo Brillante for Piano and Orch. in E-Flat.

7:00/WNCN—Ravel: *Le Tombeau de Couperin;* **Bach:** Cto. for Three Harpsichords in C.

WQXR—Saint-Saëns: Cto. for Piano No. 4 in c.

8:00/WNCN—Haydn: Sym. No. 81 in G; **Janácek:** *Fate*, Suite.

WNYC—Bloch: *Suite Hebraique*.

WQXR—Janácek: Sinfonietta; **Barber:** Cto. for Violin.

9:00/WNCN—Sibelius: Cto. for Violin in d.

Fri., July 24

2:00/WNCN—Weber: Cto. for Clarinet No. 2 in E-Flat.

WQXR—Brahms: Sonata for Violin and Piano No. 3 in d.

3:00/WNCN—Copland: *El Salon Mexico;* **Haydn:** Sym. No. 4 in D.

WQXR—Schubert: Sym. No. 3 in D.

4:00/WNCN—Rossini: *Barber of Seville*, Ov.; **C. Stamitz:** Octet No. 2 in E-Flat.

WQXR—Wagner: *Columbus Overture*.

5:00/WNCN—Bizet: *Carmen*, "March of the Toreadors"; **Vivaldi:** Cto. for Oboe No. 12 in C.

WQXR—Vivaldi: Cto. in g, "Per l'Orchestra di Dresda."

6:00/WNCN—Chapí: *La Revoltosa*, Ov.; **Bach:** Cto. in g.

7:00/WNCN—Britten: *Young Person's Guide to the Orchestra;* **Hadley:** *Scherzo Diabolique*.

WQXR—Telemann: Suite in g, "La Changeante."

8:00/WNCN—Poulenc: *Les Biches;* **J.C. Bach:** Qnt. in D.

WQXR—Prokofiev: Cto. for Piano No. 5 in G.

9:00/WNCN—Mendelssohn: Octet in E-Flat.

WQXR—Leoncavallo: *Pagliacci*, Highlights. Soloists: Geyer, E. Perry, Beeson.

Sat., July 25

10:00 a.m./WNCN—Marsh: Sym. No. 6 in D; **Myslivecek:** Cto. for Flute in D.

WQXR—Dvorák: *Carnival Overture;* **Bruch:** Cto. for Violin No. 1 in g.

11:00 a.m./WNCN—Mozart: *Variations on a Nursery Song;* **Handel:** Cto. for Two Wind Ensembles No. 3 in F.

WQXR—Respighi: *Ancient Airs and Dances*, Suite No. 2; **Hebden:** Cto. for Strings No. 5 in c.

NOON/WNCN—Bach: Orch. Suite No. 3 in D; **Haydn:** Cto. for Flute and Oboe No. 3 in G.

WQXR—Grieg: *Holberg Suite;* **Vivaldi:** Cto. for Cello in D.

1:00/WNCN—Tchaikovsky: *Swan Lake*, Highlights.

WQXR—"Saturday Afternoon Opera." **Mozart:** *The Magic Flute*. Conductor: Norrington; soloists: Upshaw, Rolfe, Johnson, Schmidt, Hock, Mey.

2:00/WNCN—Massenet: *Le Cid*, Ballet Music; **J.A. Benda:** Cto. for Harpsichord in D.

3:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Liszt:** Fantasy on Hungarian Folk Tunes.

4:00/WNCN—Ravel: *Pavane for a Dead Princess;* **Gounod:** *Faust*, Ballet Music; **A. Scarlatti:** Recorder Sonata in a.

5:00/WNCN—Tchaikovsky: *1812 Overture;* **Vivaldi:** Cto. for Flute in G; **Buxtehude:** Trio Sonata in B-Flat.

6:00/WNCN—Wagner: *Lohengrin*, Prelude to Act III; **C.P.E. Bach:** Violin Sonata in b.

7:00/WNCN—Tchaikovsky: *Romeo and Juliet;* **Giuliani:** Grand Duo Concertante in A.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D.

Sun., July 26

10:00 a.m./WNCN—"Classic Guitar." **Mozart:** Divertimento No. 2 in F; **Haydn:** Lute Sonata No. 2 in F; **Ponce:** *Sonatina Meridional*.

WQXR—Beethoven: Sym. No. 6 in F, "Pastorale"; **Debussy:** *Pour le Piano*.

11:00 a.m./WNCN—Bach: Brandenburg Cto. No. 6 in B-Flat; **Beethoven:** Piano Sonata No. 26 in E-Flat, "Les Adieux"; **Albinoni:** Cto. for Two Oboes in G.

WQXR—Purcell: Brass Suite; **Mozart:** Cto. for Oboe in C.

NOON/WNCN—Grieg: *Holberg Suite;* **J.C.F. Bach:** Cto. for Harpsichord in E.

1:00/WNCN—Chicago Symphony Orchestra. **Wagner:** *Faust*, Ov.; **Tchaikovsky:** Cto. for Piano No. 1 in b-flat; **Dvorák:** *Husitská*. Conductor and pianist: Barenboim.

WQXR—Poulenc: Trio for Oboe, Bassoon, and Piano.

2:00/WNYC—New Jersey Symphony Orchestra. **Strauss:** Duet Concertino for Clarinet and Bassoon; **Prokofiev:** Violin Cto. No. 1; **Berg:** Violin Cto.; **Bartók:** Piano Cto. No. 2. Conductor: Wolff.

WQXR—Paisiello: Cto. for Mandolin in B-Flat; **Haydn:** Sym. No. 99 in E-Flat.

3:00/WNCN—Bach: Brandenburg Cto. No. 3 in G; **Beethoven:** Horn Sonata in F.

4:00/WNCN—Sarasate: *Zigeunerweisen;* **Mozart:** Sym. No. 43 in F; **Vivaldi:** Chamber Cto. in D.

5:00/WNCN—Paganini: Sonata Concertata in A; **A. Gabrieli:** Three Canzoni; **Quantz:** Trio Sonata in G.

6:00/WNCN—Wagner: *Tristan und Isolde*, "Liebestod"; **Schubert:** Piano Sonata in C; **Vivaldi:** Cto. for Two Violins in B.

7:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Schumann:** *Fairy Tales*.

8:00/WQXR—"Sunday Night Opera House." **Donizetti:** *Daughter of the Regiment*. Conductor: Bonynge; soloists: Sutherland, Pavarotti, Malas; Orch. and Chorus of the Royal Opera House.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 3 in d.

Mon., July 27

2:00/WNCN—Haydn: String Qt. in g; **Boccherini:** Cto. for Flute in D.

WQXR—Delibes: *Coppélia*, Act I, Scene 1.

3:00/WNCN—Bach: Orch. Suite No. 2 in b; **Paisiello:** Cto. for Mandolin in C; **C.P.E. Bach:** Sym. No. 4 in G.

WQXR—Mozart: Cto. for Violin No. 1 in B-Flat.

4:00/WNCN—Strauss: *Der Rosenkavalier*, Waltzes; **Baston:** Cto. for Recorder No. 2 in D.

WQXR—Dvorák: *In Nature's Realm*, Ov.

5:00/WNCN—Tchaikovsky: *Mazeppa*, "Cossack Dance"; **Vivaldi:** Cto. for Cello in c.

WQXR—Bach: Cto. for Oboe in d.

6:00/WNCN—Brahms: *Academic Festival Overture;* **Frederick the Great:** Recorder Sonata in B-Flat.

7:00/WNCN—Sibelius: *Karelia;* **Novak:** Piano Trio in d; **Vivaldi:** Cto. for Violin No. 6 in g, "La Stravaganza."

WQXR—Tchaikovsky: Cto. for Violin in D.

8:00/WNCN—Dvorák: *Czech Suite;* **Mozart:** Piano Sonata No. 7 in C.

WNYC—Janequin: *Le Chant des Oiseaux*.

WQXR—Bach: Cto. for Keyboard in C; **Dohnányi:** Concertpiece for Cello and Orch. in D; **Picker:** *Old and Lost Rivers*.

9:00/WNCN—Schumann: Cto. for Piano in a.

Tue., July 28

2:00/WNCN—Mozart: Sym. No. 18 in F; **Telemann:** Cto. for Recorder in C; **Gershwin:** *Cuban Overture*.

WQXR—Schumann: Sym. No. 4 in d.

3:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **Beethoven:** Piano Qt. No. 2 in D; **Vivaldi:** Cto. for Flute No. 6 in G.

WQXR—Copland: *Billy the Kid*, Ballet Suite.

4:00/WNCN—Liszt: Hungarian Rhapsody No. 6 in D-Flat; **Playford:** *Group Dances;* **Dvorák:** Polonaise.

WQXR—Rimsky-Korsakov: *Russian Easter Festival Overture*.

5:00/WNCN—Gounod: *Funeral March of a Marionette;* **Albinoni:** Cto. for Trumpet in C; **Vivaldi:** Wind Trio in G; **D. Scarlatti:** Sonata in C.

WQXR—Bach: Cto. for Keyboard in A.

6:00/WNCN—Weber: Concertino for Clarinet in E-Flat; **Chabrier:** *Gwendoline*, Ov.; **Ernst:** Cto. for Violin in B-Flat.

7:00/WNCN—Mendelssohn: *Hebrides Overture;* **Dittersdorf:** Cto. for Harp in A; **Tubin:** *Prelude Solennel*.

WQXR—Franck: Sonata for Violin and Piano in A.

8:00/WFUV—"A Box at the Opera." **Carmen:** *Bizet*.

WNCN—Schubert: Sym. No. 3 in D; **Lebrun:** Cto. for Oboe No. 1 in d.

WNYC—Tormis: *Forgotten Peoples*.

WQXR—Tchaikovsky: Sym. No. 4 in f; **Verdi:** *I Lombardi*, Act IV.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 2 in c.

WQXR—Brahms: Sym. No. 1 in c; **Ravel:** *Gaspard de la Nuit*; **Mozart:** Cto. for Violin No. 2 in D.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CC Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JULY 22

8:00 p.m.

9 A Fistful of Dollars (1964). Sergio Leone's definitive spaghetti Western, a brash picture starring Clint Eastwood as the Man With No Name, a gunfighter who gets between two families engaged in a turf war. With Marianne Koch and, of course, composer Ennio Morricone's spirited twanginess. (2 hrs.)

11 The Exorcist (1973). William Friedkin's somewhat repulsive spine-tingler, directed for pure shock value. A sweet child turns into a monster with signs of possession of the Devil; her anguished mother seeks the professional assistance of the Roman Catholic church. With Ellen Burstyn, Linda Blair, Jason Miller, and Max von Sydow. (2 hrs. 30 min.)

13 National Geographic Special—"Braving Alaska." A one-hour special about the Alaskan bush, spending time with families who have chosen to confront the many obstacles that America's last frontier has to offer.

TNT The Larry King Special. King, having launched the doomed presidential run of Ross Perot, is apparently ready for prime time. In this hour-long interview special, he sits down three of Hollywood's more enduring male actors: Kirk Douglas, Anthony Quinn, and Jack Lemmon.

8:30

2 Ultimate Revenge. A sort of combination between a hidden-video show and *Truth or Consequences*, in which regular folk get to play elaborate practical jokes on their loved ones for the benefit of a TV camera. (30 min.)

9:00

13 Daughters of the Dust (1991). A film on TV while it's still in (a few) theaters? That's what happens with the *American Playhouse* plan, which gives independent filmmakers a chance to circulate their work commercially before landing on public television. This is Julie Dash's first feature, a moving tale set at the turn of the century, about a family of women from an island off South Carolina migrating north. (2 hrs.) Also shown at **10:00** on **21** and at **midnight** on **13**.

49 Baby Panda. The first eight months of Chu-Lin's life involved romping with his mother, stepping outside for the first time, and dealing with the public. (1 hr.)

USA Dirty Work. A new movie starring Kevin Dobson and John Ashton as bail-bondsmen friends who get mixed up in counterfeiting. (2 hrs.)

10:00

7 Twentysomething: What Happened to the American Dream? Barbara Walters offers this one-hour special on the post-boom generation, who are discovering how hard it will be to surpass their parents' achievements—financially, at least. Eight men and women talk about where their lives are going, with special attention paid to the impact of television, politics, and AIDS on their generation.

MTV MTV Unplugged. A pair of acoustic performances by Seattle bands. First, power-rockers Queensryche, who will play "The Killing Words," "Scarborough Fair," and "The Lady Wore Black." Then, Pearl Jam, whose set includes "Alive," "State of Love and Trust," and "Porch." (1 hr.)

THU., JULY 23

8:00 p.m.

9 High Plains Drifter (1973). Clint Eastwood is tongue-in-cheek stoic as a hired gunman brought in to keep a town safe from some bad guys who've just gotten out of prison with revenge on their minds. Eastwood also directed; with Verna Bloom. (2 hrs.)

TDC The Man Who Loves Sharks. Stan Waterman was given a dive mask by an aunt when he was a boy, and he's since become fixated on sharks and other creatures most of us take trouble to avoid. Here's his story. (2 hrs.)

8:30

13 Orchestra! With Dudley Moore and Sir Georg Solti. In this third segment, Dudley and Georg explore how classical music bled into romantic, and the role of the viola, cello, and double bass in that transformation. Featuring works by Schubert and Beethoven. (30 min.)

9:00

13 Mystery! A pair of *Poirots*. First, "The Incredible Theft," in which Poirot is visiting the home of an industrialist from whom plans for a new fighter plane are stolen. "The King of Clubs" finds Poirot among royalty and starlets, trying to sort out complicated wedding plans. (2 hrs.)

TMC Misery (1990). Rob Reiner's adaptation of thrillmeister Stephen King is very deft, and Kathy Bates, in an Oscar-winning role, is a scream. With James Caan. (2 hrs.)

USA Deliverance (1972). Director John Boorman's brutal, allegorical adventure story, based on James Dickey's novel, about four men from Atlanta who go on a canoe trip, venturing deep within a forbidding Georgia forest. Some of the action sequences are extraordinary. With Jon Voight, Burt Reynolds, Ronny Cox, and Ned Beatty. (2 hrs.)

FRI., JULY 24

7:00 p.m.

AMC Monkey Business (1931). Early, essential Marx Brothers. The brothers, including Zeppo, are stowaways on a ship. Groucho engages in a memorable bit of banter with Thelma Todd about a closet, Harpo becomes part of a puppet show, Chico eats, and they all try to imitate Maurice Chevalier singing. S. J. Perelman had a hand in the script; Norman Z. McLeod directed. (1 hr. 30 min.)

9:00

2 60 Minutes: The Entertainers. A rebroadcast of a two-hour special in which the *60 Minutes* archives were dredged for the best profiles of show-biz folk, including George Burns, Judy Garland, Vladimir Horowitz, and Elizabeth Taylor.

4 Barcelona '92: A New World Gathers. A two-hour preview of the 1992 Summer Olympics, whose opening ceremonies will be shown Saturday at **8:00 p.m.**

5 Di: Prisoner in the Palace. Kindergarten Teacher Turned Princess! Beauty and Charm Just a Façade! Suicide Tries, Eating Disorder in Royal House! Sally Jessy Raphael promises to go beyond the headlines in this one-hour special about troubled Princess Diana.

10:00

13 . . . Talking With David Frost. Sir John Gielgud, the revered 88-year-old Shakespearean master, talks about his start in the West End, the nervous breakdown of Vivien Leigh, and the phenomenon that was Laurence Olivier. He also recites some of his favorite Shakespeare. (1 hr.) Also shown Tuesday at **11:30 p.m.** on **21**.

10:35

TBS Mr. Blandings Builds His Dream House (1948). A spirited comedy starring Cary Grant and Myrna Loy as Manhattan sophisticates who painfully try to raise a roof in the pure country air. (2 hrs.)

SAT., JULY 25

NOON

4 Sports Illustrated for Kids Olympic Special. A half-hour special for children highlighting some of the expected American champions from this year's Summer Olympics. The Games begin tonight at **8:00 p.m.** with the Opening Ceremonies.

1:00 p.m.

11 Invasion of the Body Snatchers (1956). The original. Outer-space plant life tries to take over the world. It's a camp classic and plenty scary. With Kevin McCarthy, Dana Wynter, and Larry Gates. Directed by Don Siegel. (2 hrs.)

A-E Going in Style (1979). A poky, pleasant, but undernourished tale of three elderly men (George Burns, Art Carney and Lee Strasberg) who, tired of park benches and Social Security, rob a bank. George Burns's uncanny performance saves it. Directed by Martin Brest. (2 hrs.)

3:00

11 2010 (1984). Peter Hyams's sequel to Stanley Kubrick's 1968 science-fiction film *2001: A Space Odyssey*, based, as was the original, on a novel by Arthur C. Clarke about an expedition to a black monolith of unknown and alien origin orbiting Jupiter. With Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, Keir Dullea. (2 hrs.)

MAX Ay, Carmela! (1991). Carlos Saura's film about a performing couple—Carmela and Paulino—and their Elegant Variety Show. Having fled their village to avoid the ravages of the Spanish Civil War, they are captured and forced to put on a performance for the Fascists. (1 hr. 45 min.)

5:00

11 Road Warrior (1981). The bomb has been dropped, and a few survivors have barricaded themselves in a compound, while outside, a roving gang of marauders on motorcycles rapes and pillages. Starring Mel Gibson as the loner-outsider hero, Max. (2 hrs.)

7:00

13 National Audubon Society Special—"Battle for the Great Plains." Jane Fonda is the host of this one-hour special about the history of the broad swath of land from Texas to Canada, and how its settlers dealt with the American Indians, the millions of buffalo, and the hard land itself.

BRV Martha Graham in Japan. A look at the Martha Graham Troupe in the months just after its founder's death. This one-hour program includes many of Graham's most famous choreographic works.

8:00

4 1992 Summer Olympics. A four-hour broadcast of the Opening Ceremonies from Montjuic Olympic Stadium and Palau Sant Jordi in Barcelona. See Sunday at **noon** for the first day's events

11 The Magnificent Seven (1960). A big, brash Western remake of *The Seven Samurai*, with wonderful performances by Eli Wallach, Steve McQueen, and Yul Brynner, among others. John Sturges directed. (2 hrs. 30 min.)

13 **Kitty Foyle** (1940). A sweet and well-done romance for which Ginger Rogers won an Oscar as a working-class girl who falls in love. With Dennis Morgan, James Craig; directed by Sam Wood. (1 hr. 50 min.)

BRV **The Trouble With Harry** (1955). Only Alfred Hitchcock could make a comedy as black as this, concerning a Vermont corpse that is interred and disinterred again and again. Featuring the film debut of Shirley MacLaine, who sparkles; with John Forsythe, Edmund Gwenn, and Jerry ("Beaver") Mathers. (2 hrs.)

9:00

SHO **Nails.** A new thriller that sure sounds like an old one: Dennis Hopper plays Harry "Nails" Niles, a tough, crazy L.A. cop (they couldn't get Mel Gibson?) whose investigation of a drug ring prompts the kidnapping of his estranged wife. Anne Archer co-stars. (1 hr. 45 min.)

9:50

13 **A Kiss Before Dying** (1956). An early adaptation of the Ira Levin thriller—it was remade in 1991 with Matt Dillon and Sean Young—starring Robert Wagner as the slick killer and Mary Astor as his very loving mother. With Virginia Leith, Jeffrey Hunter. (1 hr. 40 min.)

11:30

13 **Alive TV—"Reckin' Shop: Live From Brooklyn."** The underground New York City dance-club scene, rendered by Diane Martell and Lisa Rinzler. (30 min.)

SUN., JULY 26

NOON

4 **1992 Summer Olympics.** Among the events on this first day of the Games in Barcelona: men's and women's qualifying swimming matches; women's platform diving; boxing; and a men's U.S. basketball (a.k.a. Dream Team) game. (6 hrs.) See **7:00 p.m.** for more events.

3:00 p.m.

11 **Ladyhawke** (1985). A blend of spectacular photography and cumbersome plot, the latter involving medieval lore about a knight and his lady who keep missing each other—at daybreak, she turns into a hawk just as he, having spent the night as a wolf, becomes a man. With Rutger Hauer, Michelle Pfeiffer, and Matthew Broderick. Richard Donner directed. (2 hrs.)

3:30

7 **U.S. Women's Open Golf.** Live coverage of the final round from Oakmont, Pennsylvania, where Meg Mallon struggles to defend her title.

5:00

9 A John Wayne double bill featuring films of decidedly different vintages. First **Rio Lobo** (1970), Howard Hawks's last picture, in which the Duke is a Union Army colonel who sets out after the war to teach a couple of traitors a lesson. With Jennifer O'Neill, Jack Elam. At **7:30, Fort Apache** (1948), the first of John Ford's cavalry trilogy and a well-rounded, absorbing film. Henry Fonda plays a severe colonel who loses the respect of his men and ignores frontier fighter Wayne's good advice, leading to a massacre. With Shirley Temple, Victor McLaglen. (2 hrs. 30 min.)

7:00

4 **1992 Summer Olympics.** Five hours of coverage of women's events from Barcelona, including team gymnastics, cycling, platform diving, and swimming. At **12:35 a.m.,** another 90 minutes of coverage, including a men's volleyball match between the U.S. and Japan and Greco-Roman wrestling. See Monday at **7:00 a.m.** for further events.

8:00

31 **Algiers** (1938). A swank, stylish romance starring Charles Boyer as Pepe Le Moko (this is a remake of a film by that name), who falls hard for Hedy Lamarr when she visits the fine Casbah district of Algiers. (1 hr. 30 min.)

A-E **Silent Running** (1973). A fluid, smart science-fiction picture starring Bruce Dern as a botanist hero who lays down his life to protect the last samples of the Earth's vegetation after a nuclear war. With Cliff Potts, Ron Rifkin, Jesse Vent. (2 hrs.)

9:00

2 **Conspiracy of Silence.** Part 1 of a four-hour Canadian mini-series based on the story of a young Cree woman who was forced into a car by four white men and, when she wouldn't consent to sex, was beaten to death. The entire community conspired to shield the men from a murder charge, but the silence was finally broken by a Royal Canadian Mounted Police investigator. (2 hrs.) Part 2 shown Tuesday at **9:00 p.m.**

7 **Outrageous Fortune** (1987). Shelley Long and Bette Midler are awfully funny together in this Disney formula comedy. Long, a high-minded student actress, applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Midler, a soft-core-porn actress off the streets, also gets into the class. Arthur Hiller directed. (2 hrs.)

13 **Portrait of a Marriage.** The second installment of a three-part *Masterpiece Theatre* about the marriage of diplomat Harold Nicolson and writer Vita Sackville-West, who has begun an affair with another woman. Tonight, Vita is infuriated to learn that her lover, Violet, is engaged to be married; Harold, meanwhile, is delighted. With Janet McTeer, David Haig, Cathryn Harrison, and Peter Birch. (1 hr.) Also shown at **10:00** on 49 and at **11:00** on 21.

DIS **Chuck Berry Hail! Hail! Rock 'n' Roll** (1987). Taylor Hackford's documentary is both a celebration of a great man and an investigation of his convoluted and devious personality. Rolling Stones guitarist Keith Richards, who loves and fears Berry in equal measure, sets up a birthday concert for him with a super backup, including himself and Johnnie Johnson, Berry's old partner. With superb interviews and concert cameos. (2 hrs.)

10:00

13 **Our Children at Risk.** A one-hour special about the plight of American children during the eighties, when their ranks swelled enormously while services geared toward them shrank. With host Walter Cronkite.

10:05

TBS **Cousteau's Rediscovery of the World—"Nauru: The Island Planet."** Jean-Michel Cousteau leads an investigation of Naura, an eight-mile-square island that is running out of phosphate, its sole source of income. (1 hr.)

11:00

13 **Independent Focus.** Two films, beginning with Lisa Seidenberg's "Children of the Dust," which chronicles how the offspring of American servicemen and Vietnamese women are resettling in the Bronx. Trinh T. Minh-ha's "Surname Viet, Given Name Nam" looks at the traditional and contemporary roles of Vietnamese women. (2 hrs.)

MON., JULY 27

7:00 a.m.

4 **1992 Summer Olympics.** Three hours of coverage this morning, including qualifying heats in both men's and women's swimming. Four and half hours of coverage begins at **7:30 p.m.,** including men's-team gymnastics, the final in women's platform diving, and a men's U.S. basketball game. A bevy of men's events will be shown at **12:35 a.m.,** including boxing, weightlifting, and wrestling. (1 hr. 30 min.)

7:00 p.m.

AMC A Katharine Hepburn marathon, which has been running all day, offers up **Spitfire** (1934), wherein Kate plays a tomboy who falls in love with a married man (Robert Young). She does the same thing at **8:30,** in **Christopher Strong** (1933), this time with Colin Clive, who plays a British statesman. At **10:00, Alice Adams** (1935), with Hepburn as a small-town belle. At **midnight, Quality Street** (1937), in which old maid Kate impersonates her niece to win a man's love. And at **1:30 a.m., Mary of Scotland** (1936), John Ford's terrific historical drama co-starring Fredric March, John Carradine, and Florence Eldridge. (2 hrs. 30 min.)

8:00

9 **The Jackie Mason Show.** Mason's weekly one-hour show addresses particular topics and stocks the audience with relevant types. Tonight, the former rabbi offers up "The Clergy," for which ministers, priests, rabbis, and nuns will show up to participate.

13 **Hollywood: The Golden Years.** Parts 3 and 4 of a six-part BBC series about the creative chaos of RKO Radio Pictures. "A Woman's Lot" looks at the thirties and RKO's concentration on pictures featuring Katharine Hepburn, Lucille Ball, and Ginger Rogers. "It's All True" looks into the Orson Welles era and the stormy triumph of *Citizen Kane*. (2 hrs.)

TNT **Paint Your Wagon** (1969). Bizarre, often hilarious musical Western starring Lee Marvin and Clint Eastwood as the two gold-hunters who buy Jean Seberg at auction and share her as a wife. Adapted, with great artistic license, from the Lerner-Loewe musical; Paddy Chayefsky scripted and Joshua Logan directed. (3 hrs. 15 min.)

10:00

13 49 **P.O.V.—"Promise Not to Tell."** Rhea Gavry's documentary examination of the difficulty involved in sex-abuse cases. This case involves a middle-class Utah citizen accused of sexual molestation, and how the accusations, even though disputed, vastly change the community's perception of that citizen. (1 hr.)

50 **The American Experience—"John Cassavetes."** A one-hour portrait of one of the most seminal American independent filmmakers.

11:15

TNT **Seven Brides for Seven Brothers** (1954). Stanley Donen's roistering frontier musical, full of spontaneous good humor and terrific athletic dance numbers. A feisty gal falls for a mountain farmer at first glance, marries him, and discovers she's expected to keep house for his six frowsy brothers too. Solution: marry them off to her friends. With Jane Powell, Howard Keel, Russ Tamblyn. (2 hrs. 15 min.)

1:00 a.m.

21 **The Most Dangerous Game** (1932). A campy, gripping adaptation of the famous Richard Connell story about Count Zaroff, a devoted hunter who keeps a castle on a remote island in hopes that a shipwreck will bring him human game. Joel McCrea is the hunter who becomes the hunted; with Fay Wray. (1 hr.)

TUE., JULY 28

7:00 a.m.

4 **1992 Summer Olympics.** This morning's three hours of coverage includes men's and women's swimming, men's springboard diving, and rowing. At **7:30 p.m.,** the final in women's team gymnastics, more men's diving, and some boxing. And at **12:35 a.m.,** the men's U.S. volleyball team plays Canada; also, boxing, weightlifting, and the Greco-Roman wrestling finals. (1 hr. 30 min.)

8:00

13 49 **Nova—"Making a Dishonest Buck."** Making your own money is certainly cheaper than earning it, but it's a bit on the risky side. Here's a look at why American currency is still so commonly counterfeited. (1 hr.) Also shown at **9:00** on 21 and at **midnight** on 13.

TDC **Terra X—"The Curse of the Pharaohs."** A 1922 excavation of King Tut's tomb had an odd effect: Many visitors to the gravesite died mysteriously. Half a century later, a grave dig in Poland leaves a similar legacy. Supernatural revenge or coincidence? (30 min.)

TNT **The China Syndrome** (1979). A sensationally effective melodrama about a near-meltdown at a nuclear power plant and the efforts of a TV news reporter (Jane Fonda) and her cameraman (Michael Douglas) to prevent a corporate cover-up. With Jack Lemmon as a disillusioned plant executive. (2 hrs. 45 min.)

9:00

2 **Conspiracy of Silence.** (See Sunday at **9:00 p.m.**) Part 2 of 2. (2 hrs.)

13 **Edge.** This rebroadcast of the magazine series, with host Robert Krulwich, looks at investigative books and films (including *JFK*), the phenomenon of humorous advertising, and the Reagan Library, which is located in Simi Valley, California. (1 hr.)

LIFE **House on Carroll Street** (1988). A romantic thriller set in the McCarthy period, with good performances by Mandy Patinkin, as a vicious Senate-committee investigator, and Jeff Daniels, as a decent, out-of-it FBI man. Kelly McGillis, though, is rather threadbare playing a noble leftist. Despite a poor script by Walter Bernstein, there's a lot to watch here. (2 hrs.)

10:00

13 **Listening to America With Bill Moyers.** In "Making Government Work," Moyers visits Chicago, where a public-private partnership has been struck up to preserve jobs, clean up public land, and prevent crime. Members of the national Commission on State and Local Public Service tell how similar partnerships are doing across the country. (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY·10001 or call 212-643-6500.**

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Cool Young Man Available—24, Jewish. We are healthy, down-to-earth, romantic. Seeks attractive lady, 24-(?). 8514 ✉ ☎

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Relocated—Sales VP, 39, good looks - likes travel, movies, dining, humor, sports, mountains, beach, theater. Desires slender, sensuous female, 20s-30s, for long-term relationship. 6318 ✉ ☎

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You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser-and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK NY

Seeking Young Woman Of Substance—I am a Jewish male, 32, Ivy lawyer, intense, honest, handsome, with a high energy level and never-ending desire to learn. She is under 30, highly intelligent, warm, accomplished, articulate and very attractive. Please send note and photo. 6314 ✉

Attractive Health Care Professional—Single white female, 28, 5'4", 120 lbs, brunette, seeks attractive, single white male, professional, 30-45, who seeks best friend to share romance, sunsets and nature. No drugs. Note/photo a must. 8525 ✉ ☎

Artsy, 38, 6'2"—Heart of gold, good-looking, successful, Westchester Jewish male, looking for my other half - a late-20s-early 30s, sweet, athletic, slim, genuinely cute, smart girl. Horseback riding to skiing, country living to fine dining - we could have it all. Photo a must. 8485 ✉

You're Always On My Mind—Affluent Manhattan man, 40s, tall and trim, with warm heart, traditional values, seeks intelligent, attractive, lively woman, late 20s-30s, for romance, possibly marriage. Catholic a plus. Photo suggested. 8503 ✉

Perfect Package—Very pretty, sexy, bright, witty, athletic female, 29 - enjoys theater, travel and sports. Seeks nonsmoking male, 29-34, who's honest, athletic and handsome. Photo helpful. 8504 ✉

Tired of Dating?—An honest, caring relationship, please! Woman, 38, white, decent-looking, secure professional without children, is looking for a man, 35-45, fit, sane but interesting, stable in career, open to marriage and life, NY/NJ. Phone/note. 8515 ✉

Whimsical Sophisticate—Striking, curvy brunette artist/designer, young-looking 35. Very bright, sensitive and romantic. Requests reply from tall, clean-shaven fun(ny), nonsmoking, "exceptional", (212) European (Jewish?) man, 30-40. Let's see what we have in common and share what we don't. Photo a must. 6297 ✉

Lots Of Free Time—Successful, athletic Westchesterite, 6'1", blond male, 35, with all the toys, would like to meet a very attractive, sweet, honest, Waspy-looking female in her 20s. Note/phone/photo a must. 8486 ✉

Gracefully Stylish—Slim female Manhattanite - has it all but that one quality Jewish man, 55-69. Photo. 6337 ✉

Slightly Offbeat—Definitely upbeat, ardent PhD beauty desires an acclaimed, vital, liberal, 50ish, tall man. 8522 ✉

Attractive Jewish Woman—33, journalist, 5'7", blond, seeks man who is intellectual but funny, to 40. 8528 ✉ ☎

Professional And Athletic Male—Seeks marriage-minded female. I'm 32, very successful, tall, handsome, and maintain an excellent physique. I enjoy biking, running, tennis, movies, and the theater. I value honesty, integrity and sincerity. I'm looking for a woman with similar interests and values. Photo a must. 6294 ✉

Tired Of Being Alone—And the same old lines? Let's meet. Warm, sincere, decent, intelligent, down-to-earth, 5'10", 35-year-old male seeks sensitive, fun-loving, outgoing lady to share fun, laughs and good times. 6290 ✉

Handsome Man, 39, 6'3"—Warm, caring, well-to-do, great sense of humor, looking for friendly, loving, fun-to-be-with woman, 28-40. Please send note/photo. 8505 ✉

Spark/Wit, Smart/Fit—Pretty lady lawyer, 30s, blond, irreverent but not irrelevant, seeking funny, warm, bright, dynamic and athletic, 30s-40s fella to join me at Knicks games, museums, movies, Off-Broadway theater and beach/slopes - maybe parenthood. Note/photo/phone. 6296 ✉

Gay White Female—Professional, attractive, 30, 5'4", 115 lbs, loves to travel in convertible, dinners with wine, seeks feminine companion with gas credit card. 6298 ✉

Creative Irish-Born Entrepreneur—Handsome, witty, educated, fit, kind, divorced, 39, 5'10", (212). Seeks a classy, extrovert, loving, witty lady, 30-38, slim, mature, very attractive, successful, Catholic. To share dancing, dining, movies, theater and sports activities with a focused nice guy. Nonsmoker. Note/photo. 4002 ✉

Elegant, Successful Lady—Loves exotic travel, charity balls, sports, opera - seeks similar gentleman, 48-58. 8527 ✉

Beached Ski Bunny—Waiting for first snow and you. 32, bright, attractive, sexy and active - seeks mogulmeister, secure in all ways, nonsmoker, ready to challenge life's black diamonds with me. Note/photo/phone. 6312 ✉ ☎

Religious Jewish Man—59, secure, athletic, 6', seeks woman, 40-50. 8492 ✉

Enchanted With Life—Hoping to share long walks, passionate kisses, laughter and little ones with a Jewish man (38-49). Me: svelte, long hair, Jewish. 8507 ✉

Attorney/Businessman—49 years old, 185 lbs, 6'1", seeks attractive Jewish woman, 35-38, for potential marriage and children. Child okay. Photo a must. 3538 ✉

Very Pretty Brunette Of Substance—Tall, intelligent, fit, 29 - wants to meet a sincere, caring man. Phone/note/photo. 8517 ✉

Resident Of Toronto—Jewish attorney, Canadian, single, 49, 5'10", 160 lbs, brown hair, blue eyes, handsome, refined, down-to-earth, fit, youthful, successful, good-humored, nonsmoker, nondancer. Frequently visits NY for long weekends - enjoys art galleries, theater, dining, travel. Seeks attractive, interesting female with whom to enjoy the city and whatever may develop in the future. 1855 ✉

Seeking Town And Country Lady—To 38, by successful Manhattan-based sportsman, 50, with Wall Street background. Photo/phone/note a must. 8506 ✉

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News - & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

We Both Deserve Another Chance—Secure, stable, very attractive man hoping to find soul mate for everlasting friendship and love. A lady who knows herself well and speaks eloquently from the heart. Unafraid of intimacy and a commitment. Must have physical attributes to support her warm and sensitive personality, because there will be no other. Tell me why you like yourself, your outlook towards a permanent relationship, and why a man need look no further. Photo/informative, honest reply/phone number a must. (30-45.) More about me later. 6320 ✉

Generous Man Seeking Right Lady—I'm youthful and good-looking, physically fit, 5'6", financially secure and very generous. I love theater, dining, travel, black jack and an exciting life. I live in New York six months and six months in warm climate. I hate doing things by myself. Looking for a woman, 26-36, who's reasonably petite, sexy, honest, affectionate, personable, willing to travel and willing to commit. If you're the right girl, you won't regret writing. Do it now! Photo please. 6339 ✉

Sexy, Smart—Caring, affluent, petite Jewish widow seeks educated, kind, healthy, evolved 52-62 man. 6310 ✉ ☎

Warm, Attractive, Slim—Young 55, NY woman seeks fit, caring man to share outdoors, movies, travel, intimacy. 8529 ✉

Laugh At 'Fawlty Towers'?—Misty at 'La Boheme'? Divorced male (Christian), 39, looking for a hopelessly romantic woman who loves music, holding hands and knows her heart. Do your blue-green eyes sparkle when you're happy, and can you find the North Star in the night sky? Let's exchange photos and music. Me: 5'8", 180 lbs. 8530 ✉ ☎

Daily Pressure Getting To You?—Very attractive, well-built, secure man (44), looking for sensuous, loving, immediate live-in relationship. Worry-free, fun-loving life style - tradeoff for all-encompassing warmth and companionship. Photo/note/phone a must for reply. 6321 ✉

Man Of Substance—40, successful in life/business, seeks a woman of substance who is in touch with her feelings and ready to share life's experience. Should be playful and love art. Photo please. 3521 ✉

Manhattanophile—46, 5'10", 180. Likes: restaurants, dry wit, fashion. Dislikes: too expensive to list. Seeks extremely pretty lady, up to 38, nonsmoker. Note with age, photo and phone. 8534 ✉

Heart-Smart, Head-Turning Beauty—Passionate about music, words and the outdoors. Devoted to laughter, playing and people, successful and gratified by my work. Looking for nonsmoking, handsome professional (32-44), over 5'10", with similar passions. Letter/photo. 8493 ✉

Socially Concerned Lawyer—Female, 38, terrific sense of humor - enjoys golf, tennis and Bonnie Raitt. Seeking meaningful relationship to balance already satisfying professional life. 8494 ✉

Former Judge—Eclectic, irreverent, divorce being finalized. Seeks beautiful (inside and outside), petite, low-key woman, 45-55, who doesn't take life or herself too seriously. Photo, please. 8497 ✉

Athletic, Attractive—5'6" blond, 38, seeking tall (6'1" plus), intelligent, fit, fun-loving guy in 30s to share skiing, beach, theater, travel, tennis and more. Nonsmoker. Photo please. 6303 ✉

Black Tie Or Jeans—This pretty lady's comfortable in both - seeks male who feels the same. Sense of humor, athletic interests, 38-52. Note/photo. 6330 ✉

STRICTLY SPEAKING...

900 Personals Get Results

☎

Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

Call by 5 PM on the Tuesday before your ad appears to record your own confidential message. After the ad is published, call your "private line" up to three times a week from anywhere in the U.S. *at no charge* and hear the results.

For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the publisher. Advertisers who neglect to record a message will forfeit this free service.

PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK, NY

Simply Sensational—Pretty, slim, bright, warm, vivacious, laughing, green-eyed blond, seeks smart, funny, Jewish man, 38-46. For always. Photo. 6342 ✉ ☎

Beautiful Blond Writer—Educated, interesting, fun, size 8, seeks extremely intelligent professional, 43-55, for caring relationship. 8524 ✉ ☎

White Male—Tall (6'4"), slim (165 lbs), 37-year-old, well-educated, intelligent, handsome. Suffered extremely severe physical injury (cerebral hemorrhage) 4 1/2 years ago from which I am 65-percent recovered physically. May - should recover 90-95 percent of physical abilities. Intellect unharmed. Many good things about me: appearance, character, background. Note/photo. 6305 ✉

Investigate This—Great-looking mustached, male, 33, white, private detective, who is clean-cut, has a great sense of humor and is adventurous, seeks a mature, nonsmoking female to share life's pleasures with. Mug shot a must. 8523 ✉

Long Dark Hair—Pretty, slim, warm, fun-loving, avid cyclist, Jewish female, 32. Seeks serious relationship with a sensitive, bright Jewish male who is athletic, appealing and adventurous. 8498 ✉

Formerly Gorgeous Young Thing—Now just a gorgeous thing. Member of the cultural elite, published too, looking for an over-50 professional man who doesn't take anything too seriously, except, of course, the Elvis stamp and this ad. Under 50 okay too. Send recent photo. 6324 ✉

Someone To Be Proud Of...—If you're looking for a very attractive, slim, sophisticated, loving and successful professional woman, with quiet confidence and down-home values, you might want to answer this ad. You should be 45-50, attractive, successful, and desirous of making a commitment. Children are a plus, as I have a 9-year-old child. Photo a must. 6323 ✉

Male, 28—Professional, dark blond hair, blue eyes. People say I look like Kevin Costner. Seeks female, 22-30. Must be sincere and must send photo. 6311 ✉

Contemporary, Fun-Loving—Italian girl, 35, with traditional values, seeks sincere, caring guy to share a special, lasting relationship. Photo appreciated. 8500 ✉

Are You My Birthday Present?—You're a white male, 45-60, self-sufficient, caring, with a great sense of humor, who's ready for a complete relationship. I'm all of the above and a lady who wants to celebrate the rest of our lives. Note/photo. 3533 ✉

Gay, Divorced Male—Looking for a loving, responsible person. I'm 49, attractive, 6', 175, greyish hair, outgoing personality. Enjoy a nice home, good music, sense of humor. NY or Boca Raton area okay. Photo appreciated. 8501 ✉

The Heart Of Mother Teresa—And the mouth of a truck driver. Pretty, smart woman, mid 30s, seeks cute Christian man looking for me. 8521 ✉ ☎

If You'd Go Out With Dan Quayle—I'm not the guy for you. This 40-year-old adman is smarter, kinder, gentler, funnier and much handsomer than he is. Looking for a running mate who's pretty, intelligent, caring, slim, 27-40, and a good speller too. Photo if possible. 3509 ✉

Here I Am!—That nice Jewish girl you're looking for. I'm 5'6", 30, slender, attractive, professional and in NJ. By nature fun-loving and spontaneous yet warm-hearted and genuine. I enjoy anything - from a romantic evening to a Giants game. I'm looking for a tall, ambitious Jewish man, 28-36, who's honest, down-to-earth, with good sense of humor. I thought I might find you here. Photo/phone. 3534 ✉

Handsome Jewish Physician—Seeking exceptionally bright, extremely attractive, sexy, nonsmoking lady, 30-40. 8458 ✉

Successful, Handsome, Sophisticated—Entrepreneur, European background, MBA, 6', 180 lbs, 50ish, seeks accomplished, very attractive, slim, nonsmoking, vivacious, witty lady, 40ish. Looking for romance, commitment, fun and best friend. Photo/note/phone. POB 1275, Montclair, NJ 07042.

Orthodox Businesswoman—37, well-traveled, earthy, attractive, seeks bright, evolved male. 8496 ✉

Antique Toy And Train Collector—Seeks my Barbie. White, bearded teddy bear (I collect them too) seeks woman who looks great in a teddy. Creativity, humor and chemistry a must. This bear is 50 and loves honey. Please respond with letter and photo, and will cruise Southern CT in '61 Corvette. Thank you. 6334 ✉

Richard Gere Look-Alike—Financially independent, romantic, adventurous, seeks attractive, financially independent woman for mutual caring. 6274 ✉ ☎

This Very Pretty, Unpretentious Blond—Is tired of the dating game. I'm sensitive, refined, well-educated, world-traveled, sophisticated, spirited, and have depth and traditional values. Also thoughtful, spiritual, passionate, fun-loving and vivacious. Loves running and tennis, gourmet cooking and people. I'd love to share a knowing look, friends, and perhaps a lifetime with a man who values same. I'm late 30s, Christian, 5'5", 120 lbs. You're 37-55, love the country, have similar qualities and interests, attractive, successful, intuitive, affectionate, spiritual, and looking for a special woman. 6338 ✉

On Golden Pond—Handsome bachelor from Woodstock, NY seeking to share forest log mansion. I am a loving and loved friend - romantic with silly sense of humor. My interests include horses, scuba and travel. Seeking health-conscious natural beauty with taste, class, style and integrity, 30-35. Model appearance, down-to-earth - you are beautiful outwardly as well as within, warm, loving, able to laugh at yourself and the world. You can take me anywhere; I will take you everywhere. Possible serious relationship. No photo - no reply. 8360 ✉

Lonely Guy—39, tall, fit, attractive, slightly unconventional, inquisitive, well-read, seeks to meet alluring, interesting, under-35-year-old woman seeking fun, friendship and long-term relationship. Photo preferred. 6291 ✉

Are You A Woman—Over 35, who is emotionally mature, financially independent, down-to-earth and kind, but responsible, previously married with children? If so, then English-born, late-40s, Manhattan owner of successful small business, who feels the above applies to him, would like to meet you. Reply to box 8509 ✉

Spanish Culture Is My Passion—Tall, lovely, gentle-spirited, creative executive, 45, who has a love for everything Spanish - dance, music, architecture - wants to meet a cultured, educated, professional Hispanic man, 40-55, who likes to dance, has a sense of humor, and is looking for a serious relationship. 8491 ✉

Beautiful, Striking, Vivacious—39, 5'6", Rockland female educator, seeks healthy, happy, handsome, hunky, generous, bright, nonsmoking, successful Jewish man, 33-44, serious about filling our home with babies, pets and love. Photo/phone/note. POB 634, Spring Valley, NY 10977.

Good-Looking, Divorced—Israeli female, 48, Sephardic, sincere - loves Verdi, Bach, Florence and Becker. Seeks good-natured, sporty, communicative, caring man, 48-52, who has traditional values. Nonsmoker. Photo/phone/letter. 8502 ✉

Caring, Pretty PhD—Slim, 32 - seeks warm, attractive, stable professional male, for serious romance. Photo. 6335 ✉ ☎

Pretty, Classy, Sexy—Slim blond, divorced Jewish female - genuine, warm but fun-loving, intelligent and kind. Like music, people, dance. Seeks warm, good-looking, bright, commitment-oriented man, 39 plus. Note/photo please. 3523 ✉

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts, seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious reply only. Photo appreciated. 6313 ✉

Hard-To-Find Lady—Emotional/intellectual, romantic/professional, slim, 35-45, sought by male PhD, to share ideas, experiences and love. Photo. 3522 ✉

Tall, Fit, Very Good-Looking—Creative, successful, financial executive/film producer, 31, who enjoys the arts, traveling, skiing, jazz and gourmet cooking, seeks tall (5'5" plus), very pretty, fit, thin, intelligent and sincere lady, 23-30, with similar interests. Note/photo/phone, please. 6329 ✉

Sophisticated, Attractive—Professional woman, looking for warm-hearted, handsome man, 40s, 5'10" and over, for fun-loving relationship. Note/photo. 6326 ✉

Israeli Man—36, 5'10", dark hair, educated, warm, sense of humor, seeks tall, slim blond or redhead, 25-35. 6309 ✉ ☎

Pretty, Petite Blond, 42—Affectionate and fun. Seeks witty, sophisticated gentleman. Ready for the real thing - the right chemistry. Note/photo. 6283 ✉ ☎

Upbeat, Warm, Sensitive—And secure, single black male attorney, 35, general counsel of a major corporation, eclectic interests, very handsome, muscularly built, 5'8", 170, fair-complexioned - serious-minded tempered with an adventurous spirit - would like to meet an intelligent, warm and attractive female for rich conversation, diverse good times, laughter and whatever may develop. 8481 ✉

Are You A Black Female?—I'm looking for a young, beautiful, educated, tough/sweet single black female. My goal is a sound, serious interracial relationship. Me? I am a single professional male, white, 36, 5'10", slim, good-looking, sensitive, educated, with a challenging job. I live in Manhattan. Religion and money no issues. Photo/note, please. 6292 ✉

Staten Island Woman, 37—Seeks nonsmoking man for monogamous lifetime. Me: CEO who enjoys talks/animals/travel/black-tie events/sports/movies/flowers/sharing. Us: romance/equal participation/mutual support/honesty/respect/caring. Note/photo. 6299 ✉

Retired Surgeon—43, seeks caring, unpretentious, realistic, humorous, uninhibited, sensitive, compassionate female, 30-45, for lasting relationship. Photo/phone/note. Reply to: 3517 ✉

Single Jewish Male—34, 5'11", nice guy, easygoing, handsome, financially secure, dog owner - in search of single Jewish female, 22-30, financially secure, pretty, sweet, bright, for committed partnership. Note/photo. 8513 ✉

Just Turned 25—Pretty Jewish female, professional, slender, warm-hearted and a little shy, seeks professional Jewish male, 20s, for friendship, romance. 3535 ✉ ☎

Convention Special—Forever-running mate needed for this unique, handsome, male Christian candidate, 5'10", 187. Must be willing to relocate to the blue-gray house. Female co-president should be under 37 - and help to define our platform. Note/photo. 8495 ✉

Optimistic, Successful Professional—Undergoing career change. Taking year to explore and have fun. Trim, 48, 6', contented father who likes sports, traveling and wide range of cultural interests. If you have similar interests, wit, good figure, 5'7" plus, whose beauty is more than skin deep, please send photo/phone. 3536 ✉

Veterinarian—Handsome and humorous (30s), seeks single Jewish female with brains, beauty, character (20s). For love and happiness. Photo please. 6336 ✉

Attractive Jewish Male, Chiropractor—37, 5'10", warm, caring, sincere, sensual and athletic - seeks a special Jewish woman, 26-35, to share the best of what life has to offer. Nonsmoker only. Note/photo a must. 6327 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

$1.50 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

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ASSORTMENTS

Assortments is a weekly feature. Personal rate is $33.00 per line. Flat rate is $49.00 per line. Nonprofit rate is $33.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

Successful Jewish MEN, 35-55—Join Introductions Club. Recom'd by NYM, New Yorker, CBS. Meet quality women. (Space now for women, 30-34.) **877-0723**

Field's Dating, 212-391-2233—41 E. 42 St., Rm 1600, NYC 10017. Open 7 Days.

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Single & Jewish?—Looking to change the former and keep the latter? Call 914-426-0692 - Sun.-Thurs., 8:30-9:30 PM, and leave message. **NO FEE.**

50 WAYS TO FIND A LOVER
Join Sharyn Wolf, CSW, nationally known author - for a 4-session August seminar. See Sharyn on Oprah, 7/24. **212-518-3162**

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Fun-Filled Canoeing-Plus in Poconos - NJ "Y" Camps - Milford, PA
Weekends Throughout the Summer.
All-Inclusive, $98 pp. Ages 20s-40s
Call NJ Y Camps for broch. **717-296-8596**

NEW! TOP VIOLIN-DUO—Will go to any midtown restaurant to play romantic music just at your table! **718-478-2982**

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1-800-688-7445 M-F: 10-10, Sat: 10-4.

L.O.A.—Professional Men Meet Asian Latin and Jewish Ladies. (212) 986-8590

JEWISH SINGLES (25-45)

ALL ABOARD! So. St. Seaport's Lecture/Discussion series on Jewish Mysticism - every Wed nite under the open skies, overlooking the water. **FREE. 718-467-5519**

JEWISH SINGLES
LABOR DAY WEEKEND
At **CLUB TAMARACK** - for ages 22-49.
Sun/Fun/Sports/Entertainment.
Buses from NYC & NJ. **Call 212-213-3366.**

Jewish Outdoorspeople—Join us for hiking, biking & more fun! 212-696-8666

Wanted: Fine Travel Companion—By European female. POB 1339, NYC 10185

BEAUTIFUL BRITISH LADIES & ELIGIBLE BRITISH GENTLEMEN
Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

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STRICTLY PERSONALS COUPON

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Use this coupon or call 212 643-6500. Rate is $33.00 per line, two line minimum. Add $25.00 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001.

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Day Phone (for our records only) ______
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Card Number ______ Exp. Date ______
Signature ______

AD COPY

Wants Marriage—I'm 6'1", mid-forties, newly single, "slightly" chubby (but working on it), fit (ask my personal trainer), Jewish and a reasonably successful lawyer. I have two grown children (18 and 22) who I adore. I work and live in Manhattan but love the country. I like clothes (especially ties) and prefer Giorgio Armani. I'm athletic and a new struggling golfer. I'm also forgetful and have a terrible sense of direction. I enjoy people, photography, music, theater and, especially, travel. My nickname is "Bear" and I'm a Leo. I am looking for the one woman of my dreams to share the rest of my life with as my wife. My horoscope tells me she was born on either July 28, 1944 or 1946. She is beautiful with light brown hair, about 5'6", fit, a thin youthful figure (although she doesn't think so) with incredible legs; she's loving, giving, compassionate, kind and sensuous. She's a mother of wonderful grown children and enjoys sharing time with them and my kids. She has a warm and close family who will happily become mine and my children's, as well. She enjoys doing exciting and adventurous things. She loves walking to work, preferably hand-in-hand with me. She would love weekends at our house in the country filled with antiques and lots of grandchildren who we can spoil. She enjoys travel and dreams of a romantic trip to Paris where we would stay in a small hotel on the Left Bank. She loves outings with the family, being with friends but, most of all, being alone with me. She's a great golfer with a beautiful swing. She's athletic and must be a certified scuba diver. She gets up early with a smile on her face. Just about everyone who knows her (and she knows lots of people) thinks she's wonderful. She loves caring about and for me as I do for her. She's definitely not forgetful and has a great sense of direction. She's classy, elegant and very cool. She's open, honest and I will love her forever. If you're out there (and I know you are), don't "dally" because your "Bear" will be waiting to propose to you at his apartment at precisely 5:00 pm (no earlier) on Friday, July 24, 1992. If you're really the woman of my dreams and you want to share your life with me, you'll know where to find me.

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

Asian/American Singles—High Class. Friendship/Marriage. 212-489-2425

"Bagels & Jocks"
A JEWISH SINGLES WEEKEND
Sporting, Schmoozing and Partying.
August 7-9, at Club Getaway. Ages 20s, 30s & 40s. **Call 1-800-6-GETAWAY**

Bright? Creative? Single?

A network; primarily NYC and surrounding areas. **1st ad $2.** Academic Companions, Box 346, Clinton, NY 13323

ASSORTMENTS
NEW YORK's Weekly Bulletin Board
Say "I Love You, Poo" or "Happy Birthday Baby"... reach old friends or that attractive stranger you met at MOMA... find a tennis partner or travel companion... share your boat or balloon... **Call 212-643-6500.**

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 742

BY MARY ANN MADDEN

She saw him first at Ginger's wake,
He sat alone, not crying.
Then once more, in the Laundromat.
She watched his clothes spin-drying.

In April, they were introduced;
His hair looked much the same.
And as she left, she realized
She had not caught his name.

Above, uncontro verse. Competitors are invited to compose up to eight lines of poetry. Rhyming or non-rhyming, scansion optional. But devoid of emotion.

Results of Competition 739, in which you were asked for empty heads: lead lines of little interest.

Report: COMPETITION EDITOR TO WRITE BORING REPORT. CONTESTANTS COMPLAIN OF FAVORITISM. LILIES BLOOM AT EASTER. FARES MAY INCREASE. MIA TO STAR IN WOODY'S LATEST. POLL SHOWS VOTERS APATHETIC. TRAFFIC DELAYS EXPECTED. CANDIDATE DISCUSSES TAX REFORM. Plus, the usual suspects: Donald and the Marla. Regis and the Kathie Lee. Jay and Johnny. "Batman III." Elvis citings, specifically, ELVIS THE YOUNGER MEETS WITH STAMP OF APPROVAL. Yes, well. We'll stick with EDITOR WRITES BORING REPORT. It's got us where we are today. We hope you're satisfied. And that wherever you are, you hear and understand and forgive. Not a moment too soon, either.

First Prizes of two-year subscriptions to "New York" to:

LANDERS TO MISSOULA MOM: WAKE UP, SMELL THE COFFEE
Todd Feitelson, Millbrook, N.Y.

MADAGASCAR, LAND OF TRADITIONS
Mary Clare Brackley, Petaluma, Calif.

KATHLYN BENING BEATTY: THE FIRST TOOTH
David English, West Somerville, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

MARTHA STEWART'S LOVE AFFAIR WITH RIBBONS
S. Long, Richmond, Va.

A. TV HOST VOTED MOST ARTICULATE BY FANS
Q. WHO IS ALEX TREBEK?
F. Selke, Haledon, N.J.

DUCK BUILDS NEST IN UNUSUAL SPOT
Win Dickinson, Pittsburgh, Pa.

And Honorable Mention to:

CHEWING THE FAT WITH COVERT BAILEY
Terry Zheutlin, Chicago, Ill.

JUICING MANIA HITS THE 'BURBS
Alexander Chiquoine, Reedsburg, Wis.

NEW TWIST IN FATAL-ATTRACTION CASE
Anna Maibaum, New Rochelle, N.Y.

CONTRACT TALKS BREAK DOWN
Fred Buffa, Staten Island

ABC TO ANNOUNCE FALL SCHEDULE
Sam Bobrick, Encino, Calif.

CARPET BUYERS PREFER BEIGE
Selma Ellis, Glenview, Ill.

OLD BASEBALL CARDS WORTH BIG BUCKS
Alvin Easter, Minneapolis, Minn.

NEW HAMPSHIRE TOUCHED BY AUTUMN'S PAINTBRUSH
Sara Kennedy, Bismarck, N.D.

SEA WORLD DOLPHIN IN RECORD LEAP
Randy Brynien, Brooklyn

CASINO LINKED TO ORGANIZED CRIME
Alicia Ann Chomo, Wilmington, Del.

NEW STAR SPOTTED IN SKIES ABOVE ANTARCTICA
David Feldman, Bayside, N.Y.

LAWMAKERS DENY WRONGDOING
Wendy R. Ellner, Seattle, Wash.

TUPPERWARE-PARTY INVITATION ARRIVES 19 YEARS LATE
Sheldon B. Akers, Amherst, Mass.

SCIENTIST CLAIMS SWEET POTATOES RICH IN FIBER
Jerry Reshew, St. Louis, Mo.

A NEW LOOK FOR MICHAEL JACKSON
John Herzog, Pacific Grove, Calif.

OLYMPIC CEREMONIES TAKE GOLD
Jean L. Geiger, Bronx

CATS FAVORED AS PETS
Viktor Blume, Sayville, N.Y.

DESIGNER POCKET PROTECTORS POPULAR AT M.I.T.
James Leary, Winnetka, Ill.

MONKEY SAW, MONKEY DID
Jim North, Sea Cliff, N.Y.

INSECT-EATING LIZARDS AND YOUR KITCHEN
Mary Bartholomew, Houston, Tex.

PRESIDENT OF BRAZIL TO VISIT WEST POINT
Christine Curtis, Scarsdale, N.Y.

LOTTERY MILLIONAIRE WILL KEEP JOB AS JANITOR
Hy Komishane, Elizabeth, N.J.

HEMLINES FALLING THIS FALL
similarly: Janet Gray, Reno, Nev.;
K. M. Vogt, Bedminster, N.J.

TEEN LOVERS TRAPPED IN ABANDONED WELL
Tom Morrow, N.Y.C.

STEPHANIE SHOCKS RIVIERA
Adele Moloney, West Milford, N.J.

BIOSPHERE II ENTERS SECOND YEAR
Richard Schwartz, Madison, Wis.

AUTHENTICITY OF WEEPING STATUE QUESTIONED
Sheila B. Blume, M.D., Sayville, N.Y.

GOLDWATER SEEN AS HARD-LINER, KGB FILES REVEAL
Len Presby, Teaneck, N.J.

IVANA TO PEN SEQUEL
Janet Siefert, N.Y.C.

RACE STILL AN ISSUE IN PRETORIA
Ari Segal, Silver Spring, Md.

COLLEGE TUITIONS RISE
Gene Duffy, Lakeland, Fla.

NEW CABLE TECHNOLOGY TO TRIPLE NUMBER OF CHANNELS
David Frenkel, Sunnyside, N.Y.

BASEBALL: STILL OUR MOST POPULAR SPORT
Tim Helming, Seattle, Wash.

RAIN WILL AFFECT VOTER TURNOUT
Murray Bromberg, Brooklyn

STUDY SHOWS SCHOOL-BUS DRIVERS HAVE LEAST ABSENTEEISM
Nancy Kuhns, New Bern, N.C.

NEW OAT-BRAN-STUDY RESULTS
Stephen Sarkis, Waltham, Mass.

CIRCUS RETURNS FOR 89TH YEAR
John Blumenthal, Rye, N.Y.

COLLEGE FRESHMEN FIND DIFFERENCES FROM H.S.
Peri Crystal, Scarsdale, N.Y.

LEMURS: LIVING THE HIGH LIFE
Irene Purvis, Augusta, Me.
sp. ment.: Robert D. McCaddin, Allenhurst, N.J.

PRETENDER TO ROMANIAN THRONE STRICKEN WHILE IN EXILE
Sid Rothenberg, Whitestone, N.Y.

SCALLOPED POTATOES ADD PUNCH TO SUMMER MEALS
Robert McLain, Morgantown, W. Va.

"THIS IS OUR YEAR"—CLEVELAND INDIANS
similarly: Bill Robinson, Green Brook, N.J.;
Richard Pazereckas, Woodhaven, N.Y.

HOUSING STARTS SPOTTY
Susan Moloney, West Milford, N.J.

VICTORIA PRINCIPAL: HAPPY AT LAST
Cece Trachy, Westfield, Mass.

YUGO DEALERSHIPS CONTEMPLATE REBATES
Gary Levine, Melville, N.Y.

MANY AMERICANS STILL LOVE LUCY
Julie Young, Minneapolis, Minn.

CENTRAL PARK'S BALLOON VENDORS
Irwin Litvack, Brooklyn

"TODAY" SHOW MAKES CHANGES
Keryn Rush, South Russell, Ohio

IRON MIKE IRONS SHIRTS IN PRISON LAUNDRY
Julie Kirshner, Brooklyn

MARY HART'S MAKEUP TIPS
A. T. Hannett, Albuquerque, N.M.
sp. ment.: Tony Lang, N.Y.C.

BUSH INVOKES MEMORY OF GULF-WAR VICTORY
Nora Hakim, Flushing, N.Y.

TV-SERIES STAR HOLDS OUT FOR MAJOR $
Garth Massingill, New Haven, Conn.

SCIENTIST CLAIMS UFO SIGHTING SUPPRESSED BY MILITARY
Dan Shustack, Ossining, N.Y.

SPEAKER URGES GRADUATES: HOLD FAST TO YOUR DREAMS.
Charles Lubetkin, Springfield, N.J.

OH, THOSE PERKY OLYMPIC GYMNASTS
Tim Hanley, N.Y.C.

OUR FRIEND BROCCOLI
Bill Duffy, Glens Falls, N.Y.
sp. ment.: Len Elliott, Auburn, Wash.

SUN AGES SKIN PREMATURELY
Grace Powers, Little Rock, Ark.
sp. ment.: David Presby, Teaneck, N.J.

SQUIRREL HATCHES MALLARD EGGS
Mark Swenson, Los Angeles, Calif.

HAMILTON JORDAN REDUX
Steve Herskovitz, Bristol, Conn.

HAPPY CAMPERS: RIDING WITH THE WINNEBAGO SET
Tippi Gibson-Nash, Dedham, Mass.

FRENCH NOT BEGUILED BY EURODISNEY
Helene Petrakis-Gargam, Chambéry, France
sp. ment.: Jeff Tenzer, N.Y.C.

BRITAIN'S TRAGIC PRINCESS
Harry Rosenbaum, Englewood, N.J.

DOING "THE R&R THING" AT KENNEBUNKPORT
Ben and Sari Krumholz, Hyde Park, Mass.

BOCA RATON MARRIAGE-LICENSE CLERK, 79, PROCESSES OWN FORM FOR FIFTH TIME
Aviva Presby, Teaneck, N.J.

AMERICANS TOO SEDENTARY, DOCS CLAIM
Lisa Brickey, McConnellsville, N.Y.

MOZART FEATURED IN RECITAL
Johnny Martin, Los Angeles, Calif.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 742, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by August 7. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the September 7 issue. Out-of-town postmarks are given three days' grace.

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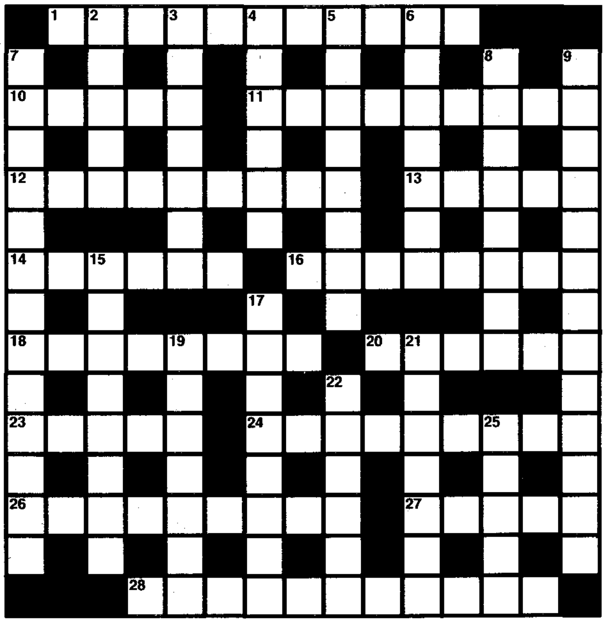
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Swaying movement which makes one sick during a holiday. (11)
10 Cut back writing in tests. (5)
11 Worker for civil defence in American HQ. (9)
12 Good on the box when gentle ice is broken. (9)
13 Letter which makes one almost put one's name and degree. (5)
14 Degenerate, but giving iron back to the party. (6)
16 Measure chanted after a piece of prose. (8)
18 Know the air, being a climber. (8)
20 Demand fresh air for a soldier. (6)
23 People for whom the flag is not quite enough. (5)
24 In America you will find the dolly who is upset about nothing. (9)
26 Furniture which gives room to a lot of runs. (9)
27 Bury going the whole season without a point. (5)
28 Its maker performed his ablutions with two others. (11)



DOWN

2 Advantage of one being caught in something which flows upwards.
3 Power of understanding shows a thing is different. (7)
4 Space occupied by source of colour on a woman. (6)
5 The disloyal person has to cover up after the act. (8)
6 Largely an appeal to poetry but not at home. (7)
7 Fighter who has to have a meal where embroiled in the engagement. (13)
8 Marks given when fools rise abov a dull article. (8)
9 Musicians or birds without a smile. (5-8)
15 Something to read if caught with laces untied. (8)
17 Improperly understood, but it sounds as if cattle are after a young lady. (8)
19 Loss of speech when relative includes an hour in the East. (7)
21 Fine writer who produces a catalogue of farmyard animals? (
22 Promise of parking strip. (6)
25 Part of body in which people stop tickling. (5)

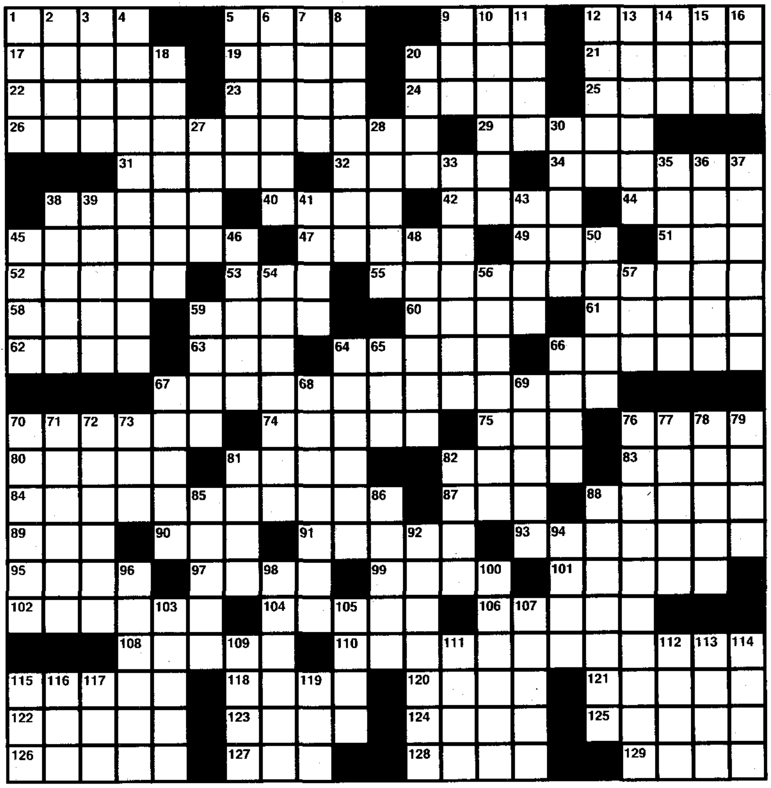
'HORSEPLAYING': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

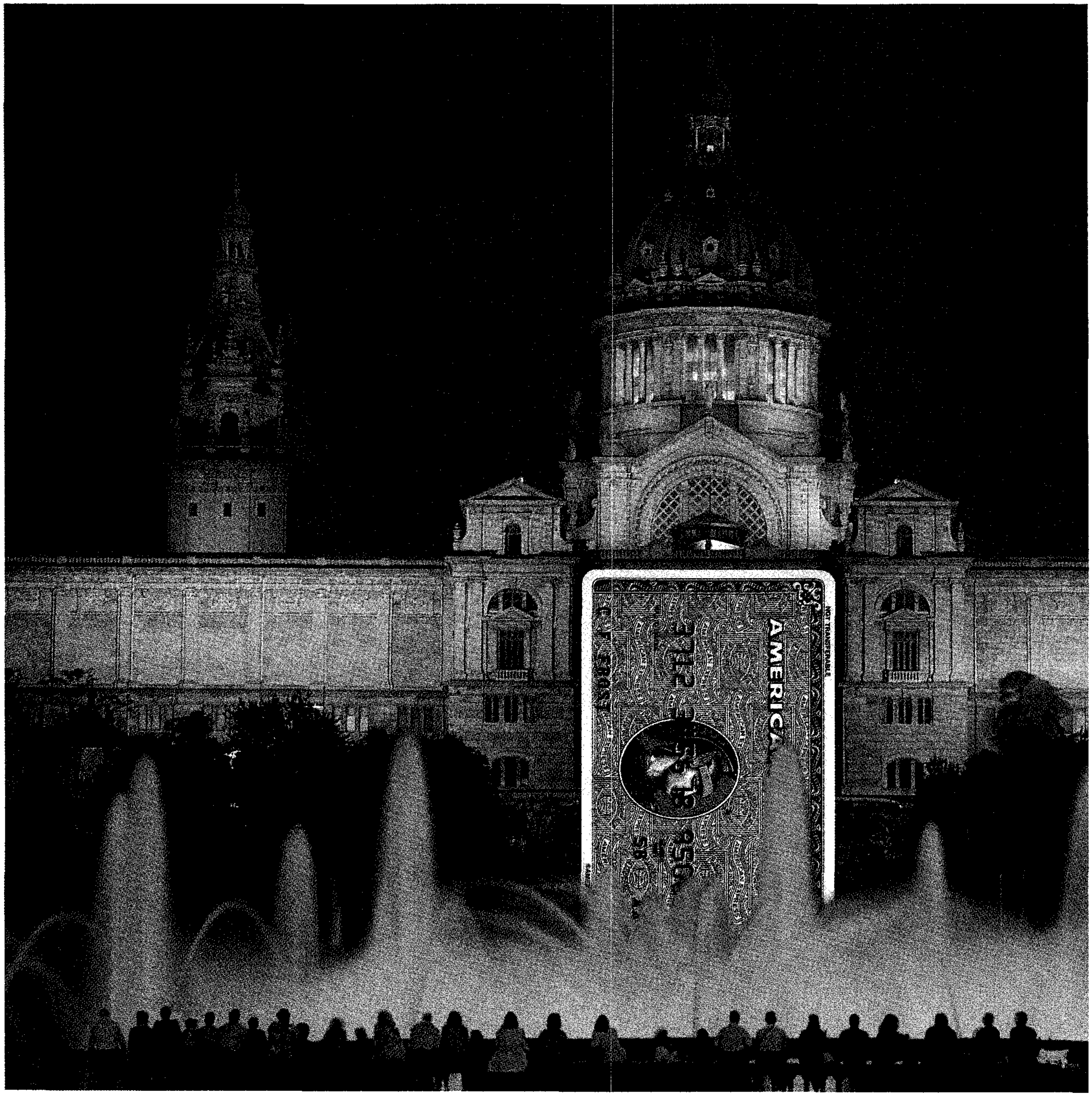
1 Scheherazade's Ali
5 Nay voter
9 Underthing
12 Raisin's ancestry
17 "Drums —— the Mohawk"
19 Property claim
20 Yule paste-on
21 Drive back
22 Domicile
23 One-—— (street game)
24 Wood-shaping tool
25 Shining example
26 Great racing turns?
29 Enthusiasms
31 Sundry assortments
32 Ingenuous
34 Gets some Z's
38 Illinois city
40 Arduous hike
42 Central Aleutian
44 Esau's wife
45 Slapstick trio
47 Dexterous
49 A Gibson
51 Abbr. in Dublin
52 "—— Loo"
53 Japanese version of 79-Down
55 Usual horseplay?
58 Stuart queen
59 Look over quickly
60 Biol., chem., etc.
61 La Scala's city
62 Better than better
63 Before two Tins
64 Big butes
66 Alex and Jack
67 Horseplayer's nemesis?
70 Villains' opposites
74 Ginger cookies
75 Teammate of Esposito
76 Makes a pinch
80 Nitrous —— (laughing gas)
81 Shaw's saint
82 Andy's buddy
83 Paella pot
84 Horseplayer's evil gambles?
87 Court fixture
88 Ayn Rand's shrugger
89 GI with chevrons
90 KGB employee
91 Showy flower
93 Not altruistic
95 Other: Sp.
97 In the matter of
99 Edict
101 Dull-edged
102 Frittered away
104 Sauna feature
106 Arab honcho
108 Bovine of commercials
110 Words preceding "now that April's there"?
115 Upbraid
118 Knock silly
120 Praise highly
121 Young Montague
122 Item for the teacher
123 Slithery slayers
124 French I verb
125 Kitchen tearjerker
126 Croc's kin
127 In medias ——
128 Dakota Indians
129 Polite bloke

DOWN

1 Jezebel's deity
2 Goya's duchess
3 Betty of cartoons
4 Pepys' racetrack remark?
5 San Antonio shrine
6 Least nasty
7 Play mates
8 Chanted
9 Sofa, converted
10 Gave the Bronx cheer
11 Downwind, at sea
12 Give the third degree
13 Moses's obstacle
14 Zoo swinger
15 Kind of jacket
16 Ninety-degree angle
18 Study of earth structure
20 "I Just Called to —— Love You"
27 Financial penalty
28 Scraped the soil
30 Invited
33 Pope's domain
35 Fit for ingestion
36 Talk, at a French trac
37 Glossy effects
38 Penitents do it
39 "Crazy" birds
41 Pluvial forecast
43 Poet Lowell, et al.
45 Chunk
46 Culture: prefix
48 Novelist John Dos —
50 Truman's birthplace
54 "On the —— the Wabash Far Away"
56 Supple
57 Baird of puppetry
59 Hit-show abbrs.
64 Pitiless person
65 U.K., once
66 Possessive pronoun
67 Heady drinks
68 Up against it
69 Certain racing gaits
70 "——, brown cow"
71 Former thespian?
72 Hardships
73 Pindaric poem
76 Short-race measurement?
77 Dog-tired
78 Explosion
79 Cummerbund
81 Great pleasures
82 Author Seton
85 French biplanes of WW I
86 Jack Sprat's diet
88 Fast musical tempo
92 More agile
94 One of O'Neill's Cabots
96 Verdi opera
98 Deadly African fly
100 Term of office
103 Church dignitary
105 Ages and ages
107 Ancient Iranians
109 Munich's river
111 "Must have been something ——"
112 Friendly femme
113 Gas lighting
114 "Thou shalt not," updated
115 Lose tautness
116 He checks the bks.
117 Choose
119 Elevator buttons



Solutions to last week's puzzles appear on page 82.



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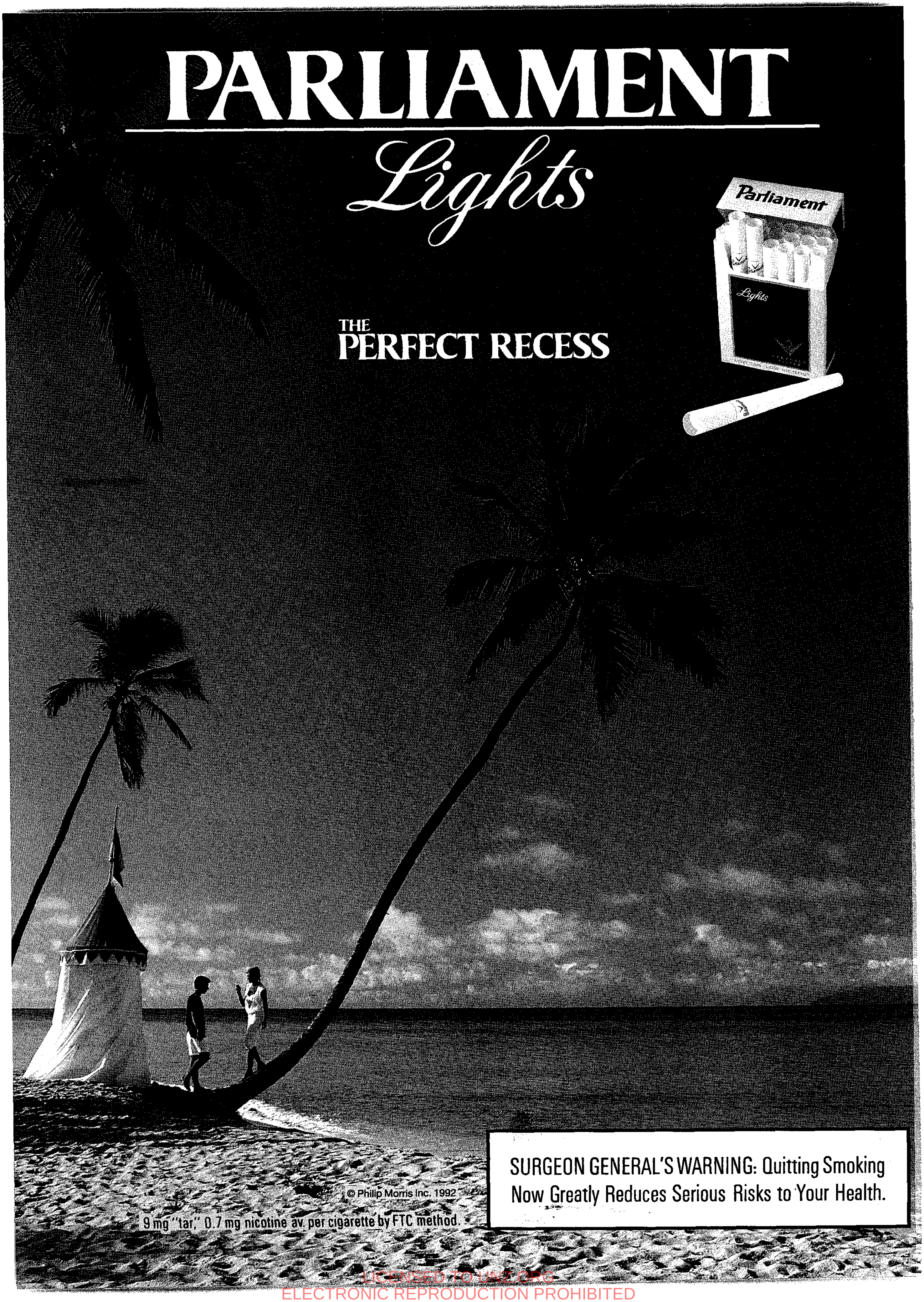
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